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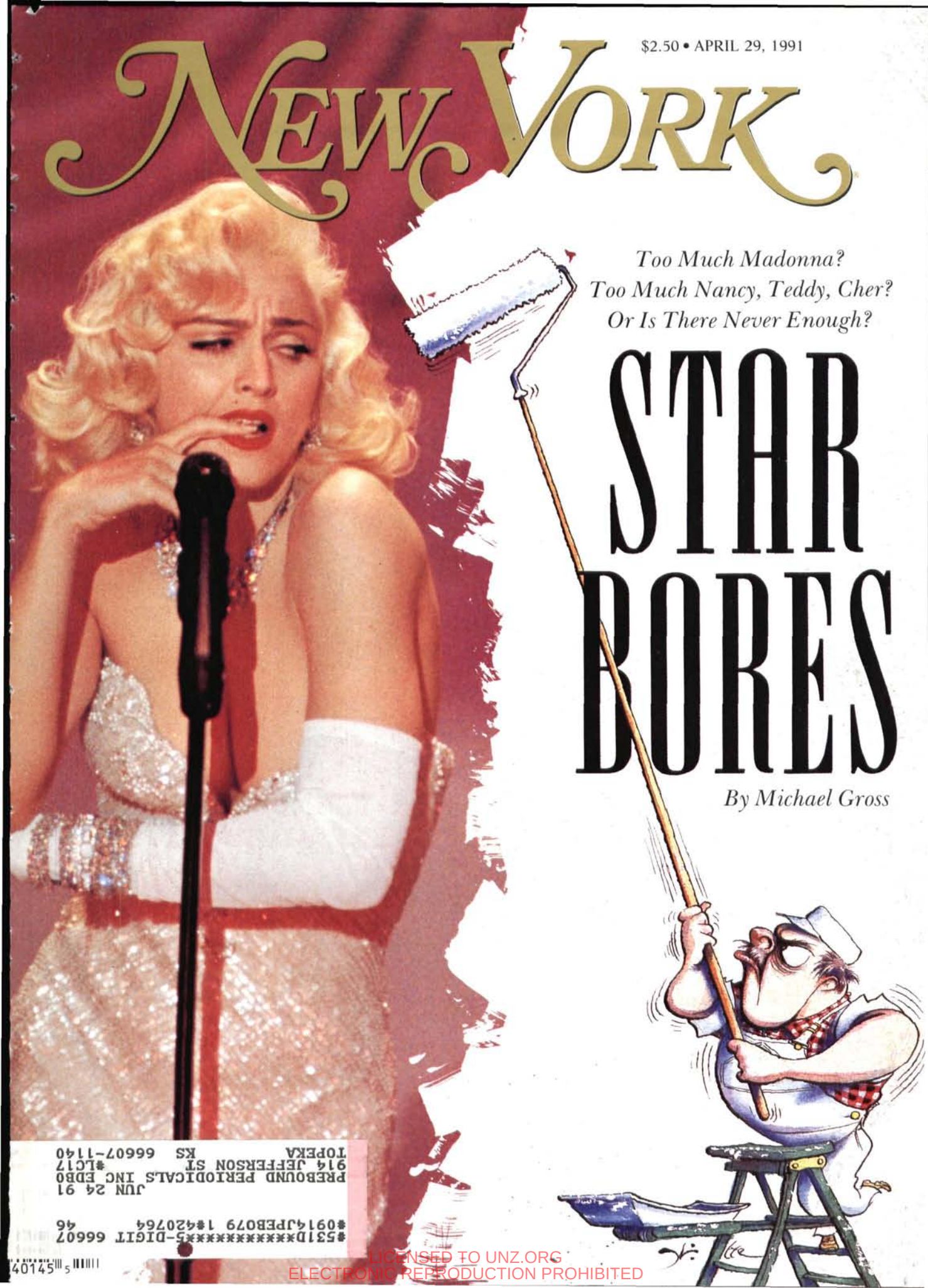
NEW YORK

Too Much Madonna?
Too Much Nancy, Teddy, Cher?
Or Is There Never Enough?

STAR BORES

By Michael Gross



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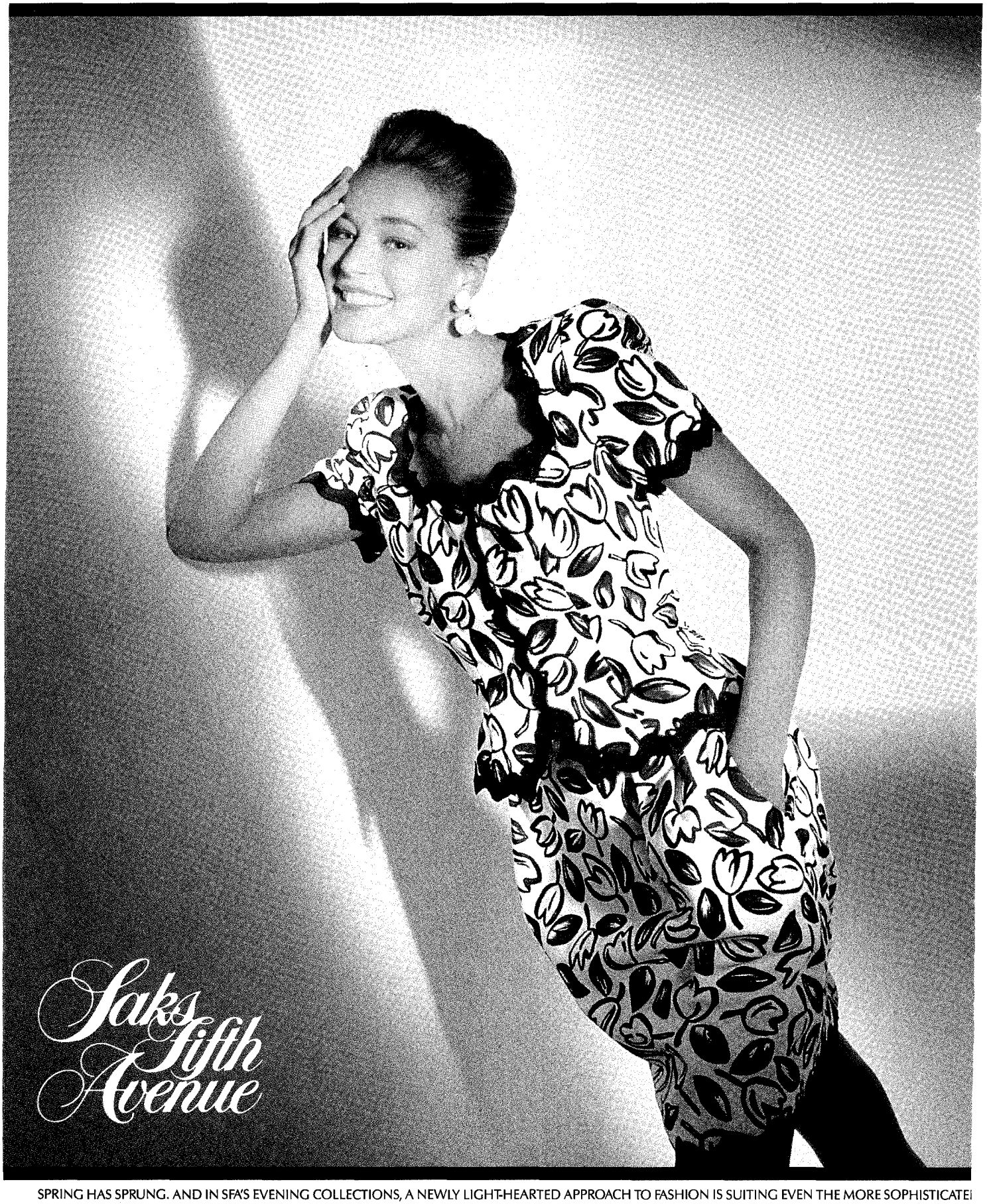

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BY MICHAEL GROSS

It's open season on celebrity—as tabs yank icons down to earth. In the seventies, everyone and his mother (with their agents) ran Warhol's fifteen-minute dash. In the eighties, fame meant glorious excess—and Cher and Sukhreet. But the stars of the nineties are a curious lot, tailored for tough times. They're caring, *concerned,* and play to an era blinded by flashbulbs.

40 The Japanning Of Scarsdale
BY DAVID HANDELMAN

The Japanese have taken to Scarsdale—and many in the exclusive suburb fear being *over*taken. Its Asian population has nearly quadrupled since 1980; the new mix fights to get along. Yoko Masunaga (right, with her family) is stymied by English: ". . . I feel like a child," she says, "or a stupid person. . . ."

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BY MARTHA BAKER

After five decades of serious style, Bill Blass still has it—with a collection that springs eternal. The threads of the season are fresh and flouncy, sixties updates actually worth updating. Double-faced wool goes sleeveless; cotton jacquard takes bold, splashy patterns. From fuchsia to florals, a touch of Blass.

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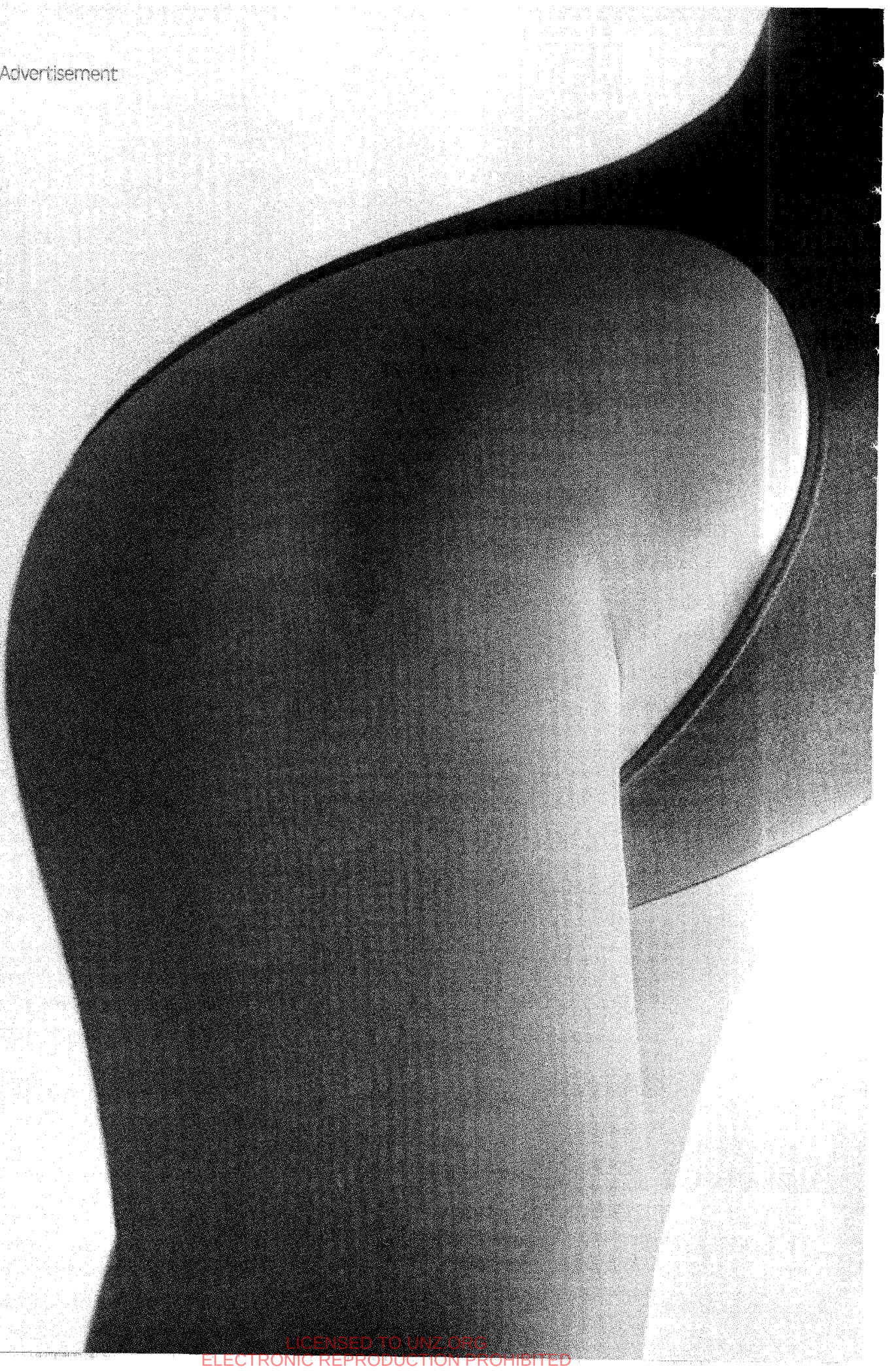

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Cellulite relief... an empty promise?

Cellulite...those dimples that form when accumulated fat cells push up against the skin...is a part of most women's lives. Regardless of body type, 80% to 90% of all women have or will have it.

Fat-producing female hormones and a higher fat to muscle ratio in women are contributing factors. So next time you peek at your cellulite in the mirror, remember you can't blame yourself for what, in a sense, you inherited.

But now you can take effective measures to counteract it with an advanced treatment from France, where cellulite care is a sophisticated skincare tradition long-practiced by European women. Now the Skincare Laboratories of Lancôme, Paris have successfully applied Lancôme's extensive research in the study of the skin to advance the treatment of cellulite with significant and visible results.

Durable Minceur Cellulite "Relief" Gel... in one application, 24 hours of treatment.

With its targeted delivery system, Durable Minceur directs a battery of anti-cellulite specifics and a modern mix of botanicals to problem areas. Its extraordinarily feather-light texture absorbs instantly. Then Durable Minceur begins its work... smoothing, tightening, firming and toning cellulite prone areas with a micro-transport time-released action for 24 hours.

Tried, true...and tested.

Clinical tests have proven a significant and visible change in the appearance of the skin after just four weeks. The more dramatic the problem, the more noticeable the results. And with continued use, Durable Minceur actually conditions the skin to the "anti-cellulite habit."

For best results...

Lancôme recommends accompanying your regimen with a diet low in fat and high in whole grains. Drinking plenty of liquids to flush toxins. And exercising. (Even walking promotes circulation and burns away fat.) A quick daily shower massage with Lancôme's "Le Body Massager" will also help to stimulate circulation. It takes a little awareness. But seeing real results will far outweigh the effort.

Come out of hiding...

As a woman, cellulite may be your dubious birthright. But today, Lancôme is giving you an alternative. Don't regret what's behind you. The promise of cellulite "relief" is possible if you begin the "anti-cellulite habit" today.

Durable Minceur Cellulite "Relief" Gel

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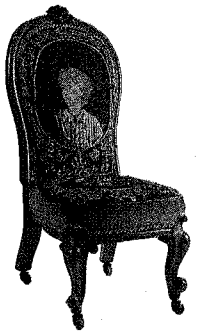
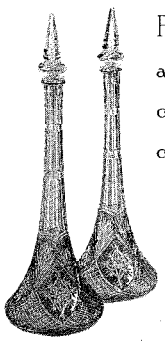
Fruitwood
Slipper Chair

with beadwork and petit point upholstery. c. 1850



Alluring, azure blue flashed footed bowl. c. 1860

George I-style upholstered window seat. c. 1790

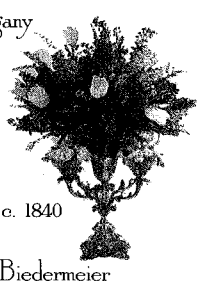


Pair of tall amber-flashed, cut crystal decanters. c. 1885

Majestic, magnifier with Raj Era chandelier prism handle. c. 1870

Heroic bronze sculpture of "Achilles and Chiron". c. 1840

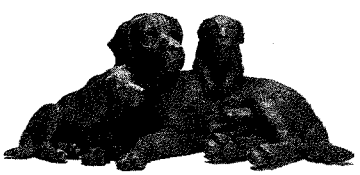
19th century terrestrial globe, published by TM. Bordin, in mahogany stand. c. 1830



Opulent, four-branch silver-plate epergne with cut crystal bowls. c. 1840

A handsome, chestnut Biedermeier side table. c. 1830

Enchanting, carved wood dog group, "Mother and Pups." c. 1850



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LETTERS

It's a Hard-Knocked Life

THANK YOU FOR PRINTING "WITH EXTREME Prejudice," by Eric Pooley [April 8]. This article was long overdue, as lesbians and gays are being bashed daily on the streets and in the workplace. I hope *New York* continues to bring gay and lesbian issues to the public eye. If you don't, you are just as responsible for the death of Julio Rivera as his killers are. Not reporting bias is in itself a bias-related crime. Thank you for using your power responsibly.

Alexander Gray
Visual AIDS
Manhattan

New York AND ERIC POOLEY MUST BE COMmended for an excellent story about the gay-bashing epidemic that is plaguing our society. Let's hope that—as is the case with most of *New York*'s articles—the rest of the media follows suit in exposing this frightening reality. Accurate and frequent reporting on gays is the only way we can destroy the ugly myths and the irrational fears that breed such violent hatred.

Michelangelo Signorile
Editor-at-large
OutWeek magazine
Manhattan

ERIC POOLEY QUOTES GREGORY HEREK, A University of California psychologist, as having seen young gay-bashers as "not so much [motivated] by a personal vendetta against gays as by a need to fit into the group, and this is what the group is doing. It's social conformity—the need to express who they are by lashing out against a common enemy." Whatever larger factors may encourage a man to join any type of all-male gang, once he is in that group, he must deal with a deep insecurity about his possible attraction to these other men with whom he has a close emotional relationship and physical proximity. Ironically, these are men insecure about their own sexuality, who are bashing the very people they fear they may be—in order to prove to themselves and to other gang members that they are not. It may sound crazy, but these are not the brightest, most introspective of people.

Richard R. Conant
Venice, Calif.

There's Nothing Fishy Going On

IN YOUR "INTELLIGENCER" COLUMN, YOU accuse me of discrimination in hiring, which is untrue ["Why No Pisces Need Apply at Kamali," April 8]. It not only insults my intelligence as a businesswoman but disparages my reputation as well. In a quick count, I find that there are at least four people employed in my company—including my fit model—who are Pisces. You may wish to communicate with my lawyer, for he, too, is a Pisces. I found no humor in the item in question, but I did find it to be fabricated and offensive.

Norma Kamali
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Flea-Bitten

MARILYN BETHANY'S "FLEA-MARKET FEVER" [April 8] bested anything the decorative journals have ever attempted, much less conceived. I beg to nitpick, however: On page 47, the chairs were designed by Gilbert *Rhode,* and on page 67, *Tommi Parzinger* designed the little lamp.

Paul Palmer
Los Angeles, Calif.

Sense and Sensibility

AS THE FATHER OF TWO EURASIAN CHILDREN, I have watched the *Miss Saigon* story unfold with considerable interest. It seems to me that the very core of the matter has been completely overlooked, especially by those pushing for an Asian actor to play the Engineer ["Mr. Saigon," by Chris Smith, March 11]. This part is supposed to be a Eurasian, and common sense dictates that an Asian is just as far removed from a Eurasian as is Jonathan Pryce—a European Caucasian. Those who are so dedicated to authenticity should be supporting Eurasians for the casting of this part instead of indulging in reverse racism by promoting Asians to play non-Asian parts.

Brooks Ryno
New Smyrna Beach, Fla.

He's No Miracle Worker

AS A MEDICAL RESEARCHER, I WAS DISAPpointed by the lack of objectivity in Tony Schwartz's article "Making Waves" [March 18]. Schwartz shamelessly sensationalized Dr. Irv Dardik's medical "miracles" instead of analyzing them critically. Dr. Dardik has discovered what many physicians have been telling patients for decades—that regular, vigorous exercise can help relieve many chronic medical conditions. By reinventing the wheel (i.e., exercise) and renaming it Superesonant Wavenergy, Dardik is peddling his own version of snake oil. Though lacking the medical credentials to do so, Schwartz "confirmed" some of Dardik's extraordinary results. The remitting symptoms that

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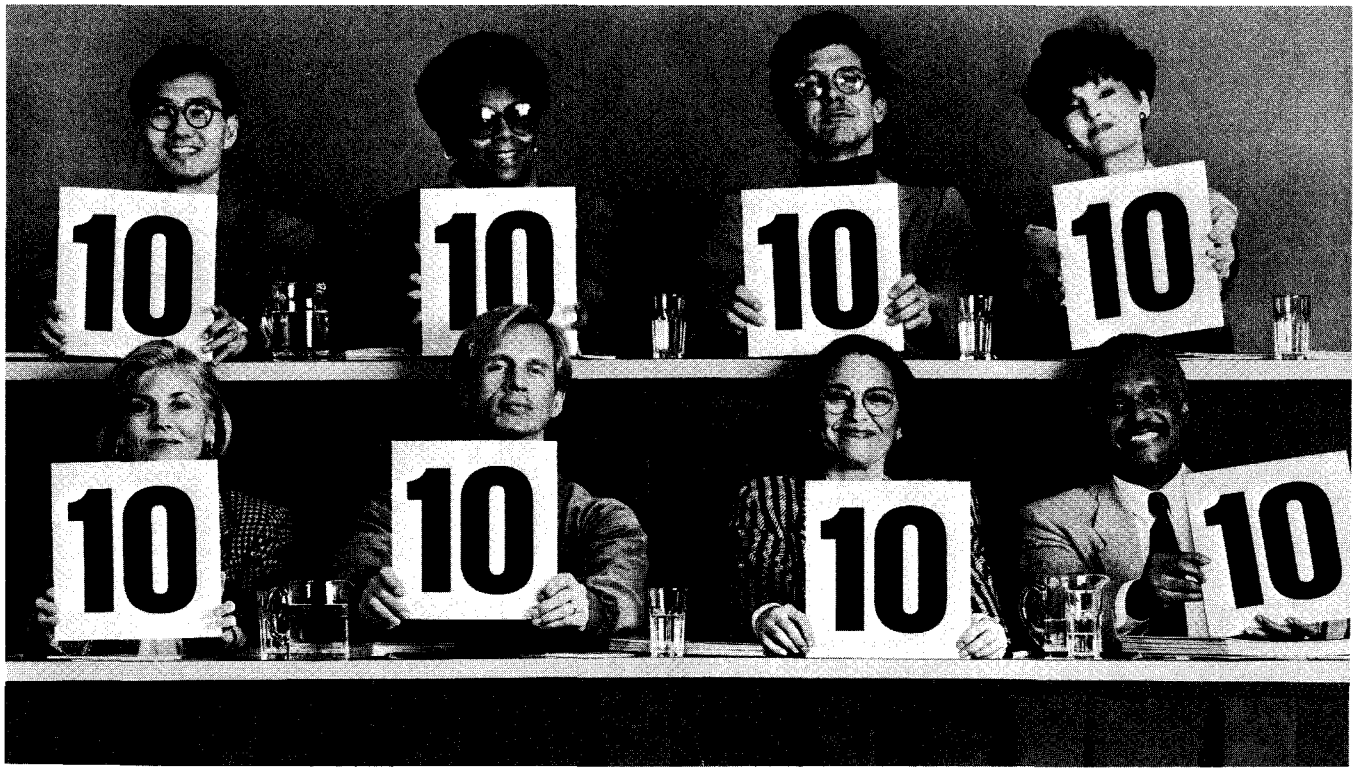

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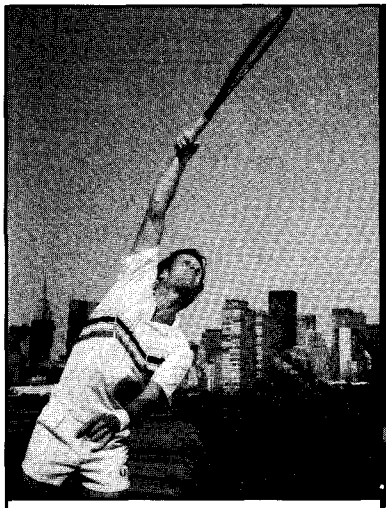

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characterize many neurological conditions—such as multiple sclerosis—make any conclusions from Dardik's few anecdotal cases nothing short of irresponsible. The natural fluctuation of some of these chronic illnesses requires that *hundreds* of patients be followed over many years for a meaningful analysis of a treatment. There is no mention of Schwartz's applying a statistical standard to these treatments. For example, of the total number of patients treated, how many got better, stayed the same, or worsened? What objective disability scales were used to measure a response, and over what time period? One doctor Schwartz talked to said Dardik's theory "has no scientific content at all"—harsh but accurate words buried in this otherwise glowing piece. After reading this sadly misleading article, how many sick or dying patients will come to me for this purported cure—or, worse, will flock to Dardik?

Brian R. Apatoff, M.D., Ph.D.
College of Physicians & Surgeons
of Columbia University
Manhattan

Germane Warfare

I FEEL IT NECESSARY TO RESPOND TO JOHN Simon's review of the Public Theater's production of *The Two Parts of Henry IV* ["Theater: Herstories," March 11]. I fully support Simon's right to express his artistic opinion. But when it is permeated with odious statements like "... companies unable to survive without subsidies can get them only by casting persons of color, of the wrong gender, with physical handicaps, etc., in parts for which they are totally unsuited," some effort to enlighten Simon should be made. Nontraditional casting is the casting of minority and female actors in roles where race, ethnicity, or sex is not germane. Contrary to what Simon would have us believe, it is not an excuse to hire "untrained actors" simply to enforce affirmative action. If Simon is able to suspend disbelief and accept the theatrical conventions of a play written in the sixteenth century, why can't he accept actors of different ethnicities portraying family members? Could it be the bankruptcy of his own imagination?

Alan Eisenberg
Executive Secretary
Actors' Equity Association
Manhattan

John Simon replies: On the one hand, Eisenberg says that nontraditional casting applies only where race is "not germane" to a role. On the other, he sees nothing ungermane about members of the same family being portrayed in different colors. Either he doesn't understand the meaning of *germane* (which is not the same as *German*) or he does not grasp the rudiments of logic.

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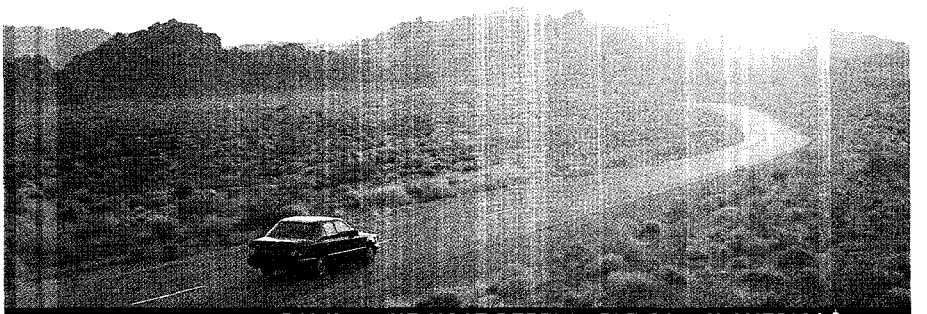

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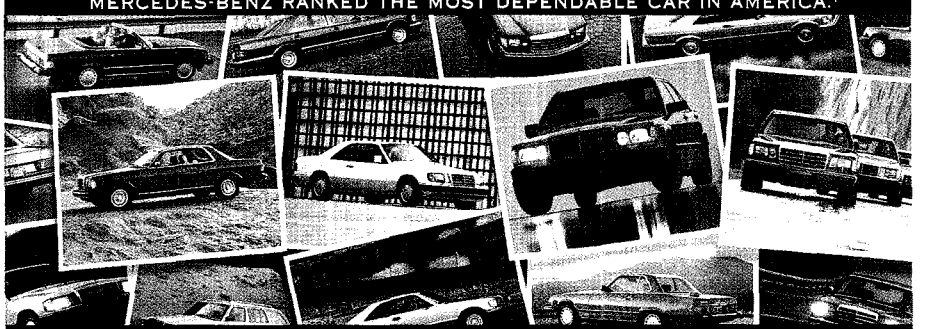

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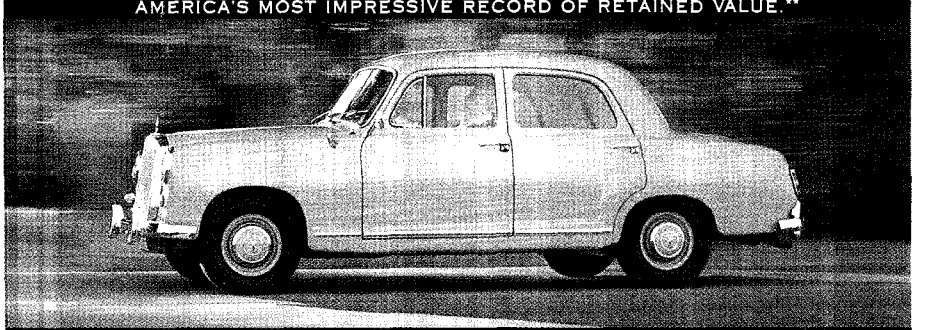

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INTELLIGENCER

BY JEANNETTE WALLS

MONEY TRAP...TRICK OF THE TRADE...WHEN YOU CARE ENOUGH TO QUIBBLE...MAD MORLEY

'ONE-ARMED BANDITS' BURGLE BIG BUCKS

Police are trying to crack down on the latest illegal-gambling scam: video slot machines that accept $50 and $100 bills. The devices, which can be found in neighborhood groceries and bodegas all over the city, work like slot machines but do not pay out money directly. Instead, players can win several credits, which are valued at 25 cents or a dollar and must be redeemed at the store's cash register.

"We have seized machines containing $1,000. And it's expanding," says Inspector Frank Biehler, commanding officer of the police public-morals division. "These machines are designed to take coins, but the mechanism is easily changed.

"We strongly suspect these moneys wind up with organized crime," says Biehler. "In addition, a lot of children are losing their money. They go from Pac-Man to this machine."

DO FILMMAKERS TAMPER WITH TIME?

Competition is getting so stiff in the embattled film industry that some Hollywood insiders believe production houses are sometimes giving out false information about the release dates of their movies—just to foil their rivals.

While some sources insist it's just a case of last-minute rescheduling because of production delays, others say the studios have been supplying fake dates to *Exhibitor Relations,* a Los Angeles–based newsletter that publishes films' opening dates.

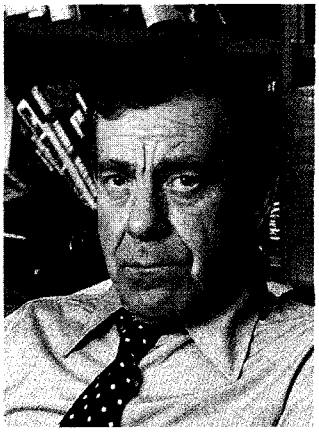
"If you have a big release for Memorial Day, you might want to say it's coming out a week or two earlier," says one source, "just so no other house releases a film then that's going to steal your thunder." Says John Krier, the president of *Exhibitor Relations,* "It's a highly competitive business. It's a lot like playing poker. You don't want to reveal your hand until you have to."

SAFER BURNS QUAYLE IN BOOK BLAST

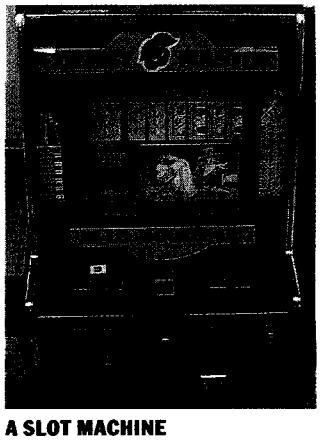
Most journalists believe in keeping their political beliefs and biases private. But not Morley Safer, apparently. The *60 Minutes* correspondent lashes out at Vice-President Dan Quayle in the publicity campaign for the forthcoming paperback edition of his book *Flashbacks: On Returning to Vietnam.*

Safer's editors at St. Martin's Press asked the journalist to compare the Vietnam War with the recent fighting in the Persian Gulf. "But my mind kept drifting back to the Other War. Pushed back, really, by the President and his ageless puppy, Mr. Quayle," Safer writes. "Desert Storm and Desert Victory became Desert Madness when I heard and saw Mr. Quayle, his untroubled, unlined face—as smooth as cheesecake—roaring . . . 'No more Vietnams.' The Vice-President finds it easy to erase Vietnam. He may have his reasons."

Safer wasn't available for comment.



MORLEY SAFER



A SLOT MACHINE

SERENDIPITY SAYS NO TO NORA

The owners of Serendipity III don't want a cameo role in Nora Ephron's next movie—unless it's filmed in New York.

After eating lunch at the East 60th Street restaurant recently, the screenwriter decided to include it in *This Is My Life,* the film she's directing for Twentieth Century Fox. Owners Calvin Holt and Stephen Bruce were thrilled, until they found out that Ephron wanted to re-create the restaurant on location in Canada.

"They wanted to use the name, the menu, and interior shots, which they would then reproduce," says Holt. "Nora is a very good customer of ours, but this offered the opportunity to make a personal statement." *This Is My Life,* due out early next year, stars Julie Kavner, with cameos by Dan Aykroyd and Carrie Fisher. Ephron

HALLMARK SENDS 'CEASE AND DESIST' CARD

Hallmark Cards doesn't hate *I Hate Hamlet,* but it was upset over a recent television commercial for the Broadway play that mocked its well-known slogan. The advertisement for the Paul Rudnick play—which stars Nicol Williamson, Evan Handler, and Celeste Holm—included the line "When you care enough to hate the very best." The line was removed after the card company complained. "It all seems to be much ado about nothing," says Jim Freydberg, one of the producers. Hallmark doesn't agree. "The slogan 'When you care enough to send the very best' [is] trademarked by Hallmark," says a spokeswoman. "We consider it one of the company's most valuable possessions."

NICOL WILLIAMSON IN *I HATE HAMLET*

ASSOCIATE EDITOR: DEGEN PENER

Photographs: top, © CBS; center, Donal Holway; bottom, Joan Marcus.

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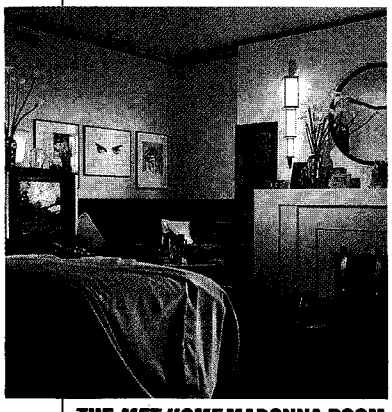
THEY'LL TAKE MANHATTAN...A MARTHA MIX-UP...PAGING KENT AND NORTH...SITE UNSEEN



THE *MET HOME* MADONNA ROOM

MARTHA RAYE

SONIA CRUZ DE BALTODANO

would not comment, but a spokeswoman for the film says, "We're calling [the restaurant] something else."

CBS PAS DE DEUX: RAYE OR GRAHAM?

The CBS Evening News isn't about to be confused with *Great Performances.* When word reached the network on April 1 that Martha Graham, the grande dame of dance, had died at 96, a senior producer told a researcher to "pull Martha's big-mouth commercial."

"He was obviously confusing Martha Graham with Martha Raye," says one staffer. Raye is the movie and television star of the thirties, forties, and fifties who is best known for her recent "big mouth" TV spots for Polident denture cleaner.

"It was the sort of mistake that anyone could make in the heat of the moment," says the staffer. "Still, it caused a few jaws to drop."

NEWS AND NOTES FROM ALL OVER

ON THE STREET: Fifth Avenue may get another Pier 1 Imports. The store—which sells low-priced furniture and home accessories like wooden plates and bowls—has taken an option to lease space at 71 Fifth Avenue. The 15th Street site is currently occupied by Ethan Allen, the furniture-maker that sells moderately priced reproduction country-French and English home furnishings.

"It's a sign of the times," says a real-estate source. "The fake rich are being replaced by the genuine poor."

A HOT MANAGUA MAMA?: The Nicaraguan consul general apparently wants to be appreciated for her looks as well as her mind. Sonia Cruz de Baltodano recently distributed eight-by-ten color and black-and-white glossy photographs of herself, unsolicited, to members of the press.

The attractive 36-year-old diplomat had the glamorous pictures taken by high-profile lensman Timothy Greenfield-Sanders and gives the names of the people who did her hair and makeup, along with a list of her accomplishments. Among those achievements are "marching in the Hispanic Day parade" and "attending ceremonies in honor of the Feast of the Virgin."

MSSRS. SMITH COME TO NEW YORK: *Saturday Night Live* apparently has the United States Congress stamp of approval. When 30 congressmen—all members of the Congressional Arts Caucus—slipped into town two weekends ago to meet with such arts organizations as Ballet Hispanico, the Whitney Museum, and Carnegie Hall, at least twenty of the lawmakers decided to cap off Saturday evening by sitting in the live audience of the NBC show. Catherine O'Hara was the host that night, and R.E.M. was the musical guest.

"We escorted them up there," says a spokeswoman for NBC. "They seemed to enjoy the show."

SOME CITY IN SOUTHAMPTON: Big City is going to the country. Nick Kardaras and Mark Morgan, the owners of the Big City Diner, and two other partners are opening an outpost of their West 43rd Street restaurant and nightclub in Southampton this summer.

MADONNA'S 'LIKE A VIRGIN' BEDROOM

Madonna's never been shy about venturing into the bedroom, but there is a boudoir she hasn't set foot in yet: the one that was designed in her honor at the *Metropolitan Home* Showhouse to benefit AIDS patients.

While most of the East 79th Street showhouse is being dismantled this week, the Madonna room, put together by *Dick Tracy* production designer Richard Sylbert, will be left intact until the singer can justify a visit—perhaps early in May.

"Dick Sylbert understood she would like to see the room," says a spokeswoman for *Metropolitan Home,* which raised more than $1 million for the Design Industries Foundation for AIDS. "The magazine will leave it in place down to the last *bustier.*"

WAR STORIES FROM ARTHUR AND OLLIE

Will Arthur "Scud Stud" Kent reveal all? The NBC correspondent is close to making a deal to write "a personal memoir" about covering conflicts around the world, including Tiananmen Square, Afghanistan, and the Persian Gulf War. The newsman is about to sign with Simon & Schuster's Pocket Books to write *Everywhere But Home.* Kent couldn't be reached, but editor Judith Regan says the working title comes from something NBC anchorman Tom Brokaw said when he signed off on a report by Kent. . . .

Oliver North, a central figure from the *other* Middle East conflict, is also preparing to tell his story. The Marine lieutenant colonel, who was implicated in the Iran-*contra* scandal, is writing his version of events. North's co-writer will be William Novak, who also did books with Chrysler chairman Lee Iacocca, former First Lady Nancy Reagan, and the Mayflower Madam, Sydney Biddle Barrows.

Photographs: top, Scott Frances/Esto; center, Ralph Dominguez/Globe Photos; bottom, Timothy Greenfield-Sanders.

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The National Interest/Joe Klein

LIFE WITHOUT FATHER

BLEAK HOUSING: *The poor are increasingly isolated in big-city slums.*

NEW IDEAS ABOUT THE UNDERCLASS

IN ONE OF THE MORE TELLING PASSAGES OF his splendid history of the black migration to northern cities, *The Promised Land*, Nicholas Lemann* discusses the tortured, euphemistic academic debate over the persistent urban poverty of the past quarter-century, the successive generations of unwed mothers on welfare—the demographic sliver (no more than 2.5 million people nationally) known as the underclass.

There are many theories. Charles Murray says these people are victims of the liberal welfare state. William Julius Wilson says they are victims of the de-industrialization of the American economy. Christopher Jencks says they are suffering the same problems as the rest of America, only more so, because they are poor. No one (except Wilson, tangentially) is willing to tackle the most obvious, central fact of slum life: that the poorest of the poor have become increasingly isolated from the rest of American society. No matter the cause of their initial impoverishment (and I suspect Wilson is correct in pinning it on the evaporation of blue-collar jobs plus the legacy of racism), the members of the underclass are victims of a distorted value system—a culture of poverty—that prevents them from becoming part of the larger society.

Lemann doesn't challenge the academic pusillanimity. He simply moves on with his saga of several poor families who made the trek from Mississippi to Chicago and then back south again. The chaotic reality of their lives makes the point quite nicely:

"Connie's divorce from Johnnie became final in 1980. By that time he was living outside the project with a woman named Valerie. In 1981 they had a son, Johnnie Junior; they split up, Johnnie married someone else, got divorced, and got back together with Valerie. They had an apartment together on the South Side, but were frequently separated. Johnnie was still on drugs, and he worked, sporadically, as a laborer. . . ."

And on and on. There are many such passages in the book. Lemann, it should be noted, is a liberal: He believes in large-scale government intervention to ameliorate the lives of the poor. But he also recognizes—as does Jim Sleeper in his recent book about New York's racial politics, *The Closest of Strangers*—that government can't really help the poorest of the poor without dealing with the pathology of their lives and, in particular, without demanding certain standards of behavior in return for the help.

The bad news is that neither the academics nor most politicians will acknowledge this yet. They remain quite unwilling to look squarely at the chaos in the slums. This was all too obvious in Washington last week when the grand sachems of the underclass debate—Wilson, Murray, Jencks, and several others—staged the latest performance of their elaborate Kabuki during a conference at the Brookings Institution. "This is a bunch of quantitative social scientists here," Jencks said at the outset. "When we can't count something, we're not sure it exists."

In fact, Jencks now says he isn't sure an underclass exists. There are too many conflicting indicators. Out-of-wedlock births are up, but total pregnancies are down. Long-term joblessness is up, but dropout rates are down. The poverty rate has remained stable—although the poor do seem to be concentrating more in the cities.

Which is precisely the point. William Julius Wilson argues that the underclass consists of people who've been stranded in the big northern cities, unable to find jobs in the sophisticated postindustrial economy. He acknowledges that the isolation and despair in the slums has caused what he calls "concentration effects," a pattern of social chaos and alienation that sounds suspiciously like a culture of poverty, a term he won't use.

"Conservatives invented that term to suggest that you can't help these people," Wilson told me, but he admitted his own views were "evolving" (that is, he seems increasingly depressed by the social pathology of the slums). Still, Wilson insists that jobs are the answer; if jobs were available, the pathology would disappear. Consequently, he has a fair amount of trouble with the sorts of issues raised by Charles Murray.

"The central, devastating fact is that four out of five children [born in the slums] are without fathers, or someone playing the normal father role," Murray began last week. "Can a community function this way?"

Life without father has crippled several generations of slum children, especially the males, leaving them unaware of the most basic requirements of gainful employment or education—promptness, sobriety, industry (among others). Murray cited a study of Chicago employers who said they were skeptical about black male job applicants, a study hailed by other conference participants as proof of "structural" racism. "But read what the employers are saying," Murray said. "To what extent are their perceptions correct?"

Murray asked another tough question: "What are the limits of remediation?" He cited the results of a famous preschool study that "proved" the efficacy of programs like Head Start. Poor children who attended preschool *were* better off than those who didn't, but they still didn't do very well: 30 percent eventually dropped out of school, 41 percent were chronically unemployed, and 68 percent of the girls

*Caveat lector: *Nick Lemann is a friend and neighbor of mine, but his book raises issues no New York political writer can ignore.*

Photograph by François Bota/Gamma-Liaison.

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became pregnant as teenagers. "I'm not saying nothing works," said Murray, somewhat disingenuously. But his "solution" is nothing less than the elimination of most government programs.

It was striking that Wilson's response wasn't to question Murray's statistics or methods but to plead: "If we're going to err, I would hope it's on the side of [offering more] opportunity."

The reality Lemann describes in *The Promised Land* exists somewhere beyond the theories espoused by Wilson and Murray. The black migrants who came north after World War II in search of opportunity brought with them traces of a rural culture of poverty—the anger, passivity, and casual sexuality that were logical reactions to their neo-chattel status as sharecroppers. They came north to work, as Wilson suggests, and were intent on building a better life for themselves. But they were whipsawed in the sixties: Sharecropper culture proved lethal in such dense, desperate quarters (and at a particularly libidinous and violent moment in American history). In addition, the civil-rights movement and war on poverty made upward mobility possible for the black middle class—and move they did, out of the slums, fast as they could.

"Inside the ghettos," Lemann writes, "the overwhelming preoccupation of most ambitious people, especially if they are young, is with leaving." This seems a modest enough statement; the implications are breathtaking. It means (and Lemann believes) that "community development" efforts are essentially futile—except as a source of jobs for aspiring blacks, an unintended benefit Lemann applauds uncynically. Nor is there much hope for the less "ambitious" sorts left behind, although Lemann does favor government efforts to help them try to escape: jobs and education programs that demand rigorous (that is, middle-class) standards of behavior.

Lemann's conclusions should be poison to a variety of urban sorts—the pols and community activists and academic romantics who proselytize about the glories of neighborhood life. By being unabashedly assimilationist, he also challenges the black nationalists who seek to strengthen and perpetuate what they optimistically call "the ghetto community." And implicitly, he raises the ultimate question: Given modern transportation and information systems—and the desire of average folks to live elsewhere—are cities still necessary?

This is a quietly insidious book. It has been praised widely but, one senses, not quite *understood*. It is too quirky, too radical in its implications to be so uncontroversial. It warrants a good fight: Aren't there any romantic urbanists left who are willing to take Lemann on? And if not, what does that say about the state of the city? ■

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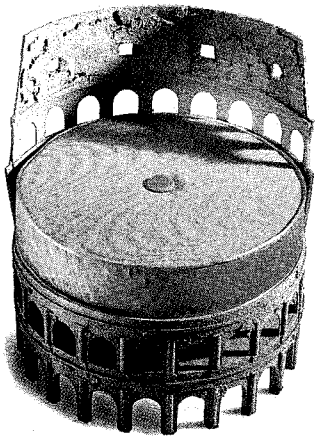
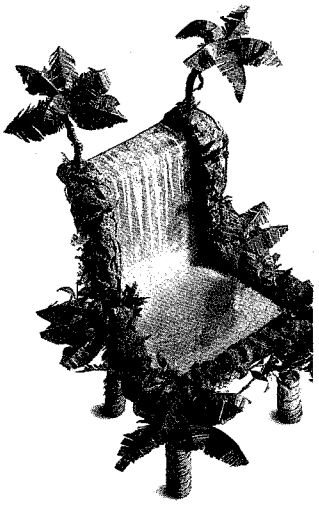
COMPAGNIE PRELJOCAJ. Angelin Preljocaj employs five life-sized dolls in "Les Noces." "Un Trait d'Union" is an acrobatic male duet. FIAF at Florence Gould Hall; 6/20–22, 8pm; 6/23, 3pm; $15; 212/307-4653.*



ALARMEL VALLI. India's greatest Bharata Natyam dancer performs a program of traditional dance. Danspace Project at St. Mark's Church; 6/13 – 16, 8:30pm; $10.

PONGSAN MASKED-DANCE DRAMA. This dance drama also uses song and pantomime to offer a glimpse of beau ancient Korea. The Asia Society; 6/8, 6/9, 2pm, 8pm; $20.



MADE IN MALAYSIA/A SHAMA JOURNEY. A work inspired by Malay ancient dance, drama and martial arts Asia Society; 6/20–21, 8pm; 6/22–23, 8pm; $20.

COMPAGNIE PHILIPPE SAIRE. Phi Saire's "Ah! Finir" is one of the most ta about creations of the Swiss cho graphic scene. 14th Street Dance Ce 6/8 – 9, 8pm; $12.

THEATRE

GRUPO DE TEATRO MACUNÁIMA Brazilian troupe mixes ancient storyt arts with experimental stage techni Repertorio Español; 6/8, 8pm; 6/9, 6/10 – 15, 8pm; 6/16, 7pm; 6/18 – 22, 6/23, 7pm; $20.

GRAEME MILLER. Five adults enga delirious games illuminating the tran dent power of play. Performance S 122; 6/12–16, 8pm; $12.

THE TRAGEDY OF MACBETH. Ins by the turmoil in many African st Haworth Shakespeare Festival at St. tholomew's Church; 6/14, 8pm; 6/15, 8pm; 6/16, 3pm; 6/17–18, 8pm; 6/19, 8pm; 6/20–21, 8pm; 6/22, 2pm, 8pm; 3pm; $25.

SUZUKI COMPANY OF TOGA (St Japan's most revered theatre directo sents the U.S. premiere of "Dionysus.

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an Society at Juilliard Theater; 6/20–8pm; 6/23, 3pm; $25, $20, $15.

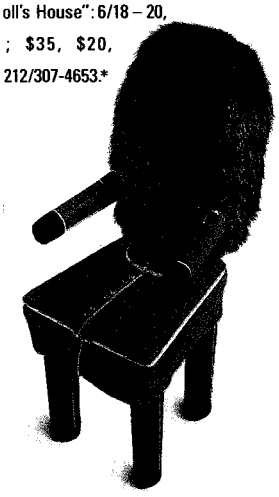
IKOHAMA BOAT THEATER. This erimental company explores the dra-ic possibilities of avant-garde masked atre. The Cathedral of St. John the ne; 6/20–22, 8pm; $15; 212/307-4653.*

ATE THEATER OF LITHUANIA. Two aordinary productions from Eimuntas rosius. The Joyce Theatre and Lincoln ter Theater; "Uncle Vanya": 6/13 – 14, ; 6/15, 2pm, 8pm; 6/16, 2pm; $30. "The are": 6/19 & 21, 8pm; 6/22, 2pm, 8pm; , 2pm, 7:30pm; $30.

UPO ZERO AND EL TALLER. A satir-celebration of the *Carperos*, Mexican-erican turn-of-the-century traveling ws. Dance Theater Workshop at ones Theater; 6/19 – 22, 8pm; 6/23, ; $7.

ICOT 2: TRIBUTE TO TADEUSZ KAN-. This renowned Polish theatre troupe ents Kantor's "Today Is My Birthday," "Dead Class." La MaMa Annex; "Dead s": 6/12 – 15, 7:30pm; 6/16, 3pm, pm; $25. "Today Is My Birthday": –23, 7:30pm; $25.

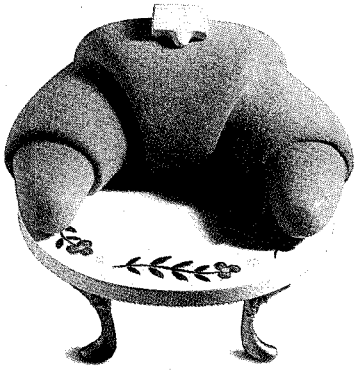
/AL DRAMATIC THEATRE OF SWE-: BERGMAN ON STAGE. This out-ding company performs "A Doll's se," "Miss Julie," and "Long Day's ney Into Night." Majestic Theater at ; "Miss Julie," 6/10, 7pm; 6/11–12, ; $35, $20, $15. "Long Day's Journey": – 15, 8pm; 6/16, 3pm; $35, $20, $15. oll's House": 6/18 – 20, ; $35, $20, 212/307-4653.*



THE REDUCED SHAKESPEARE COMPANY. Three fast-talking agile actors present 37 of Shakespeare's plays in one funny, frenetic evening. Maly Productions Inc. at Marymount Manhattan Theatre; 6/13 – 15, 8pm; 6/16, 3pm; 6/20 – 22, 8pm; 6/23, 3pm; $25.

ROMAN PASKA. This masterful puppeteer performs "Uccelli, the Drugs of Love," a farcical, poetic play. Dance Theater Workshop; 6/12 – 15, 8pm; $12.

THE OPEN STAGE OBALA. "Tattoo Theatre" is a haunting work about two young lovers in Eastern Europe. The Kitchen; 6/19 – 22, 8pm; $15.



AMAKHOSI. This is community theatre Zimbabwe style: confrontational and exciting. In "Citizen Mind," the cast acts out a modern parable of misguided government. Performance Space 122; "Citizen Mind": 6/13-16, 9:30pm; $12. "Stitsha": 6/10 (performance at Aaron Davis Hall), 6/19 – 23, 8pm; $12.

MUESTRA ESPAÑOLA: ELS COMEDIANTS. This Catalan collective uses puppets, masks, music and more. Dancing in the Streets at Battery Park City; 6/13–17, 9pm; $15.

MUESTRA ESPAÑOLA: LA FURA DELS BAUS. A contemporary, abstract theatrical spectacle based on man's confrontation with the environment. TBA; 6/12 – 15, 8pm; $15.

MULTI-ARTS

NEW TRADITIONS IN EAST ASIAN BAR BANDS. This program mixes New Music by John Zorn with three Asian film classics. This program is followed by the screening of "When the Tenth Month Comes" (6/8, 3pm), "Three Women" (6/8, 7pm) and "Slaying the Dragon" (6/9, 3pm). AMMI at Riklis Theater; 6/8, 3pm, 7pm; 6/9, 3pm; $16.

GULANYE: PERFORMANCES. Dancers, singers and musicians re-create the spirit of old Russia. The Cathedral of St. John the Divine; 6/14 – 15, 9pm; $15; 212/307-4653.*

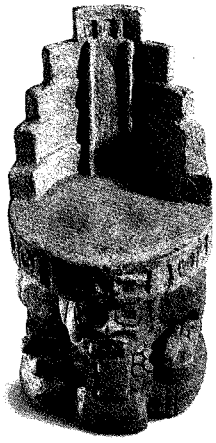
IMMIGRANT VOICES. Hosted by Colleen Dewhurst on June 10, Geraldine Fitzgerald on June 11. The New York International Festival of the Arts. Performances at the Great Hall at the Ellis Island Museum preceded by a Harbor tour. 6/10–11, 7:15pm; $45.

KIDS' ARTS

Kids' Arts is presented by the Triplex at Borough of Manhattan Community College. All Events – 212/307-4653*

HEAD À TÊTE. This work illustrates how friendship can overcome cultural and language differences. Ages 5-12. Triplex Theatre I; 6/8–9, 10am, 12 noon; $8, $6.

HUGO E INES. Mimes create puppet-like characters. Ages 4-12. Triplex Theatre II; 6/8, 11am, 1pm; 6/9, 4:30pm, 6:30pm; 6/11, 10:30am, 12:30pm; $8, $6.



MAPAPA ACROBATS. Ages 3-12. Triplex Theatre I; 6/8–9, 3:30pm, 5:30pm; 6/10 – 11, 10am, 12 noon; 6/15, 7:30pm; 6/16, 3:30pm; $8, $6.

LALELA. Storytellers from southern Africa. Ages 4-12. Triplex Theatre I; 6/14, 10am, 12 noon; 6/15, 3:30pm; 6/16, 7:30pm; $8, $6.

ILKHOM. Ages 4-12. Triplex Theatre I; 6/13, 15 – 16, 10am, 12 noon; $8, $6.

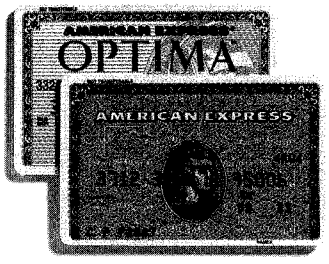
FOUR CORNERS. Choreographers Jane Comfort, Ná Imah Hassan, Ann Roberts and Siu-Fai Pun draw upon fables. All ages. Triplex Theatre II; 6/8, 4:30pm, 6:30pm; 6/9, 11am, 1pm; 6/10, 10:30am, 12:30pm; $8, $6.

RALPH LEE AND THE METTAWEE RIVER COMPANY. Movement, masks and narrative are used to tell a Native American tale. All ages. Triplex Theatre II; 6/15, 1pm, 4:30pm, 8pm; 6/16, 4:30pm, 6:30pm; $8, $6.

WORLD MYTHS & MAGICAL TALES. Paula Chan Bing and Margaret Wolfson use classical and contemporary performance styles from Eastern and Western performance traditions. Ages 6-12. Triplex Theatre II; 6/13, 10:30am, 12:30pm; 6/14, 10:30am; 6/16, 11am, 1pm; $8, $6.

TICKETMASTER

Tickets available on first-come, first-served basis. Supplies are limited, and some performances may sell out. Orders can be placed from now until May 31. Dates and programs are subject to change. Service charges apply. Some events are general admission.
*All ticket prices for this event subject to nonrefundable TicketMaster service charges.



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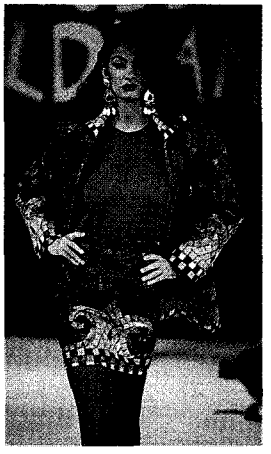
The Cutting Edge/Michael Gross

FASHION WEEK

Ralph Lauren.

Carolina Herrera.

Oscar de la Renta.



Todd Oldham.

Isaac Mizrahi.

COVERING THE COLLECTIONS

Monday: THE *Times* ANNOUNCES A RECESSION in the fashion business. But the paper of record isn't as out of it as *Women's Wear Daily,* which has just noticed rap. Poor Charlotte Neuville has done a few home-girl outfits. Luckily, a good part of her crowd is dishing Kitty Kelley's *Nancy Reagan* and misses the few misfires. The Washington *Post*'s Cathy Horyn calls the book "the essential accessory of the week."

In a marble office lobby that's decorated with classical sculpture, Norma Kamali shows military, forties, and schoolgirl styles on models like Carla, Linda Evangelista, Naomi, Claudia, Sophia, and Nadège. "Norma must be making money," someone says. "She's sure spending it."

So, too, Ivana Trump, who pulls out a knobby gold pen to jot notes at Bill Blass. As Blass's gals get older, they want to look younger, and Bill's kicky classics do the job. Like Blass, Carolina Herrera is hitting home runs on the runway these days. But the biggest cheers come when twenty-year-old model Yasmeen Ghauri's left breast strays free of a velvet-and-lace gown. "Was that a statement?" someone asks. Fashion is where you find it these days.

It's 90 degrees at Isani, but talk of the heat gives way to admiration for the young design team's crisp tweed suits in sweet new short proportions. Things get even hotter (fashion-wise and otherwise) at Perry Ellis, where Blaine Trump (who has changed from Blass into Ellis) eats a melting chocolate—one of the season's few freebies—which she holds daintily between two fingers. Things are stickier still at Betsey Johnson's show, where models in black undies change onstage. Betsey's message seems to be about beer-can curlers, stretch, diaper burn, crochet, and crotch—though not in that order.

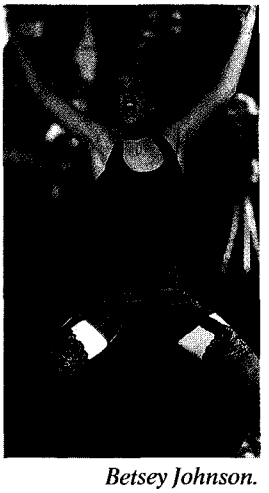
Tuesday: Calvin Klein dominates like the 900-pound gorilla. Nonetheless, it's the best day for fashion all week. At ten, Carmelo Pomodoro races his crowd's clock with pastel ski clothes in pared-down shapes and laboratory fabrics. At eleven, Jennifer George wows them with scarlet suits and colored coats. At one, Randolph Duke shows delightful clothes printed with fashion sketches.

The models say a transvestite turned up backstage at Calvin, ready to vogue, but that security guards tossed him out. At the same time, Todd Oldham cinches his reputation as fashion's most dangerous young man by sending model Dianne de Witt and drag queen Billy Beyond down the runway together. With his Byzantine-mosaic-motif felt suits, Oldham shows he is no one-season wonder. Christian Francis Roth seems to grow up onstage, too, at the Mitzi E. Newhouse Theater, where his two-theme collection (hoboes and the Amish) proves that his ideas have matured to match his technique.

Michael Kors's show stops abruptly

Anna Sui.

Anne Klein.



Betsey Johnson.

Charlotte Neuville.

Christian Francis Roth.

Photographs: bottom left, bottom center, bottom right, Corina Lecca; all others Charles Gerli.

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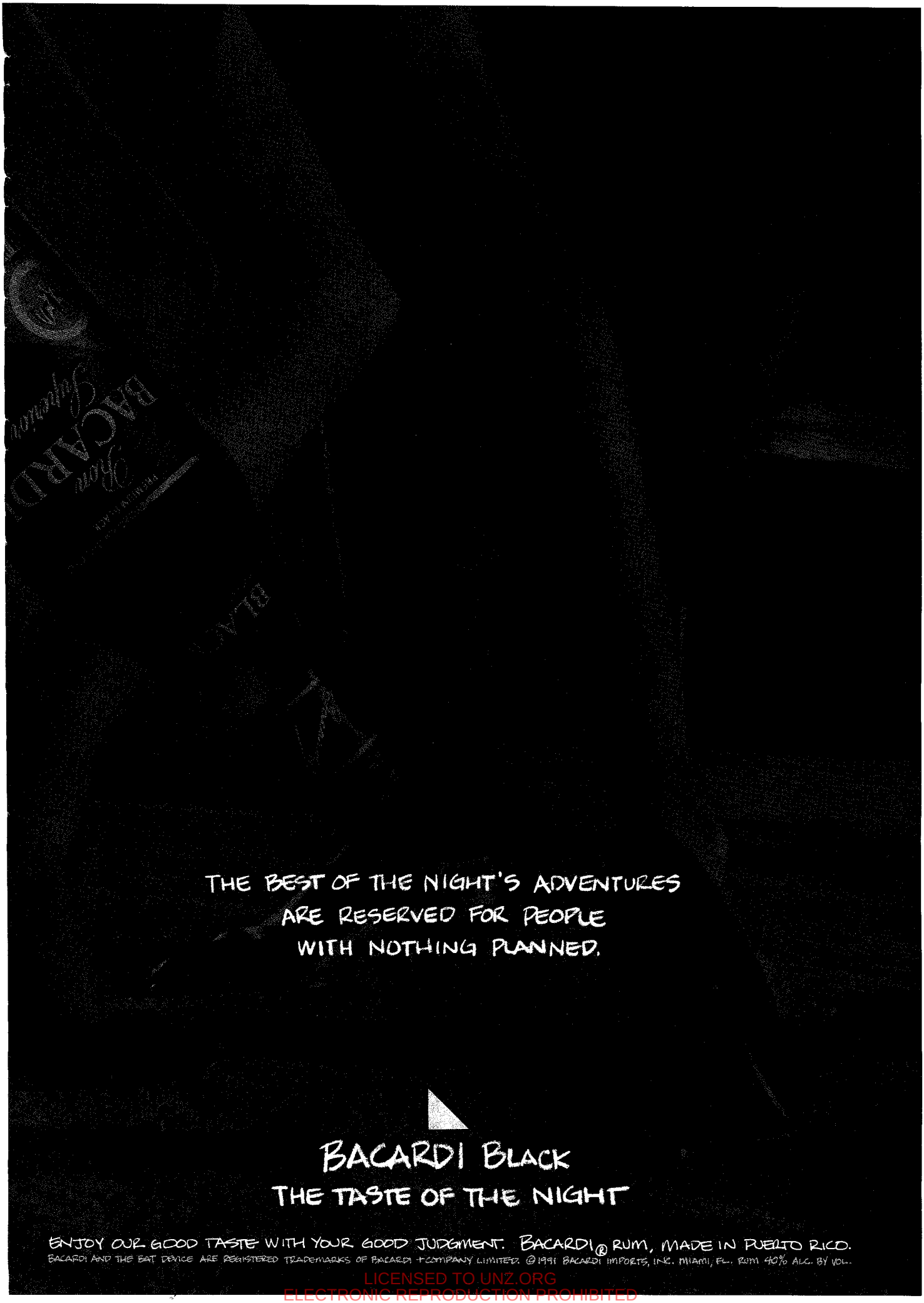

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when a big patch of plaster ceiling crashes to the runway, dusting the New York *Times*'s Carrie Donovan and giving Suzy Menkes of the *International Herald Tribune* a purple bruise she will wear like a battle scar the rest of the week. Photographers immediately steal their seats. Nonetheless, Menkes gives Kors the rave review he deserves. And for the rest of the week, everyone looks uneasily at ceilings.

Michael Leva.

Nicole Miller.

Wednesday: Jennifer Flavin, Sly Stallone's flavor of the month, is in Adrienne Vittadini's show. "Wouldn't she do well turning letters on *Wheel of Fortune*?" someone asks. Military ski clothes in red, white, and blue and newly sexed-up suits breeze down Ralph Lauren's runway. Cooler still is the designer's Western shirt with WABASH VALLEY MOTORCYCLE CLUB, TERRE HAUTE, INDIANA, on the back and RALPH in front.

At Oscar de la Renta's small show for people who'd missed his Paris debut last month, the talk had it that the debonair Dominican was critically drubbed because he chose to socialize with French swells, not the fashion press. Yet de la Renta's collection is among Seventh Avenue's best, with superior plaids in a season far too full of them.

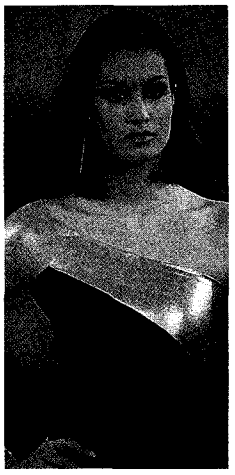
Next come Carolyne Roehm and her social crowd, and Kalinka, who attracts singer Suzanne Vega and two blue-haired fops in tie-dye. Kalinka's floaty print tops, inspired by painter Frida Kahlo, prove that a little individuality goes a long way late on a fashion-week Wednesday.

The same goes for Anna Sui, where $300 Chanel fakes tarted up with five-and-dime versions of Christian Lacroix's gobby jewelry, vinyl hats, and silly bags are shown by the world's top models on a fuchsia runway. Sui is tacky and trashy—right down to her white crushed-velvet Superfly maxi-coated bride—and it's all great fashion fun.

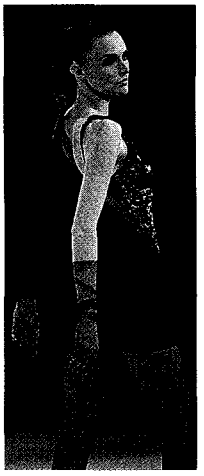
Thursday: "Still in business," Michael Leva reports backstage before his show. His newly colorful ultramodern daywear and austere evening clothes secure his place as a young prince among fashion's reigning modernists. At Nicole Miller's second runway collection, the designer stretches from dresses into sportier styles with fit and flare lines. Fit and flare, *faux*-Perfectos, zippers, tweed, plaids, new suits, military influences, hot Fauve colors, and black are already identifiable trends, but no one else serves them up as well as Louis Dell'Olio for Anne Klein. Richard Mishaan is next, and his line is strong, but things are beginning to blur. Haven't we seen these same sweet suits at Isani? "Fashion is just like cars now," critic Timothy Hawkins says. "Remember when you couldn't wait for the new ones? Now you can't tell them apart."

You can at Isaac Mizrahi, where audacity is the 29-year-old designer's calling card. Mizrahi earns an ovation from a crowd that includes Liza Minnelli, Spike Lee, 24 *Vogue* staffers, and the omnipresent Blaine Trump. After mixing home girls, Desert Storm chiffons, a chador, chunky Stars of David, and Indian-beaded cocktail dresses, irrepressible Mizrahi dances down the runway, singing along with his "Sholom Aleichem/Hava Negila" finale.

Friday: It's almost over, and the best is yet to come. Geoffrey Beene's dramatic stage show fills the Equitable Building's theater, where his delight in making fashion art astonishes a crowd already familiar with his unmatched-in-America skills and runaway creativity. A perfect suit. A series of the sexiest evening dresses. Again, if just for a moment, wonder is in fashion.



Donna Karan.



Geoffrey Beene.

Donna Karan follows, and for once her timing is off; her stunning black-jersey-and-gold-stretch gowns recall the commanding Beene. But a glimpse at Karan men's wear is enticing, and Donna even gets a laugh when Guess? girl Claudia Schiffer takes to the runway in camel cashmere. Claudia isn't terribly graceful, so you can imagine the inevitable (and unprintable) dromedary comparisons. Meanwhile, she keeps galumphing prettily along, like fashion in the nineties. ■

Photographs by Corina Lecca.

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FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

Reawakening Beauty

Kistler: A comeback at the top.

IN A BACK OFFICE AT THE NEW York City Ballet, someone mentions the possibility that Peter Martins's grand new $2.8-million *Sleeping Beauty,* premiering Wednesday, might not become a perennial event. "Oh, gosh!" pipes a shocked voice outside the cubicle—and Darci Kistler appears, sweat glistening on her pink nylon unitard, her famous red-gold mane pinned invisibly behind her head. "*This* is our spring *Nutcracker*!"

For Kistler, *Sleeping Beauty* isn't just another show, not just a chance to dance the first ballet she ever saw—as a little girl in Southern California entranced by Fonteyn and Nureyev. It's a comeback.

After dancing in ever-worsening foot pain—the residue of injuries she thought had healed—through the 1989–1990 season, she took an extended leave last June. That was the second forced hiatus in a career that began at fifteen, when George Balanchine transplanted her from dance class to the stage of the New York State Theater. The prodigy has become a star, confident, dedicated, and candid. Now, days before the opening of *Sleeping Beauty,* her Princess Aurora still in evolution, Kistler considers the challenge. "I was off about nine months," she explains, "and this isn't a ballet that you get in shape with."

At 26, Kistler burbles and fidgets with the energy of a teenager. But her fidgets, her tugs at a yellow wool legging, her folding up in laughter, reveal a ballerina's grace and the thoughtfulness of an adult who's learned to take care. "I used to love to hop on the bike and ride in the park on Sundays, Mondays. I used to love to go to the post office, to the grocery store, to pick up things," she says, "but I don't go anymore. Someone might open a car door."

Her experience of dance has changed, too. Kistler's injuries and the time away have affected her stamina, as well as her sense of balance. Take the set piece in which Aurora first appears, then turns on pointe in a circle of four princely suitors: "The whole Rose Adagio, which I totally adore, is very difficult. It's all on your right foot balancing—I almost have no connection on that side. It's like day and night, my balance, from the left side to the right. I don't feel where I am. It's like my *eyes* are closed, but my eyes are *open.*" She lets out a slight, grateful laugh: "All my suitors have been very good. They help me with corrections."

The sensation sounds frightful, especially at the precise moment of her return to center stage. But Darci Kistler exudes a princess's serenity, bound up with a trouper's spunk: "We're going to find a way."

RUSSELL MILLER

ON LOCATION

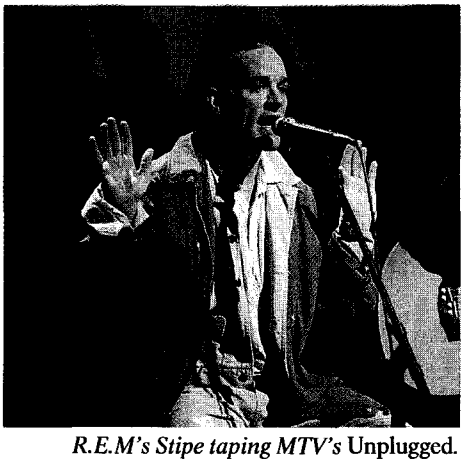
GOING NATURAL

"DO WE HAVE SPEED?" Michael Stipe called into the darkness. When the audience giggled nervously, the singer hastened to explain that he and the rest of R.E.M. weren't fueled by anything stronger than Evian water. "That's a technical term—it means the cameras are rolling."

They sure were, and so was the band. R.E.M. was in a Chelsea television studio two weeks ago in front of 200 people to tape an episode of *Unplugged,* the best show on MTV. It forces pop stars to be real musicians by limiting them to acoustic instruments.

Earlier in the day, LL Cool J, De La Soul, and A Tribe Called Quest had jammed for an incendiary hour on the same stage, stripped of their normal turntables and beat boxes. Now R.E.M. was soaring through "Fall on Me," "It's the End of the World As We Know It," and "Losing My Religion," backed by acoustic guitars and congas. Stipe's rich voice, which sometimes gets diluted in R.E.M.'s dense recordings, was positively ethereal. Between songs, he chatted shyly with the front row and promoted Earth Day.

Appearances on *Unplugged* (April 24, 10 P.M.), *Saturday Night Live,* and National Public Radio are the only "tour" connected with R.E.M.'s new album, so the band, though clearly nervous, was eager to play: During a break, they burst into a version of the Undisputed Truth's "Smiling Faces Sometimes."



R.E.M's Stipe taping MTV's Unplugged.

"Are TV shows always like this?" Stipe asked later. No, Michael, only very rarely. C.S.

Photographs: left, Paul Kolnik; bottom, Frank Micelotta.

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NEW YORK JOURNAL

102 Stories in the Naked City

ON MAY 1, THE EMPIRE State Building turns 60. Great forces—and Fay Wray—will gather that day. But proud and quiet under the flashguns will hide the two grand gentlemen of 350 Fifth Avenue.

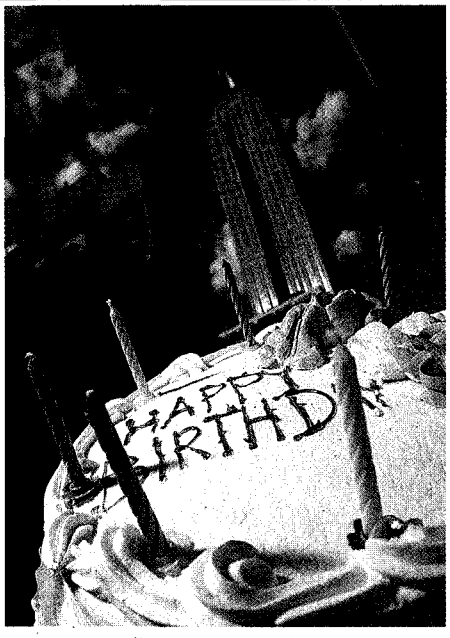
The first defends the lobby, from behind the information desk. "Guess how old I am," dares Hughie Brosnahan. Before you try, he snaps, "1910." Then, "*September* 1910." This matters—he's 80 now, *not* 81. And for 55 years, Hughie has sat beneath marble seals and backlit flags. Sporting the regalia of public service—cap, badge, keychain—he fields the eternal questions: "Where are the elevators?" (He points his thumb backward); "Is there a pay phone nearby?" ("Yep—25 cents; don't talk too long"); and "How do I get to the top?" ("Study hard").

There's a certain humor to Hughie, and he's inclined to philosophize. After deconstructing a tourist's harrowing question, Hughie shakes his head. "We get 'em, pal," he confides with a snicker. "If you let it bother you, you go crazy."

To his credit, Hughie does not seem crazy. "Uh-oh," he interrupts. "Here they come." Five Japanese girls approach, with cameras. They pose by the desk. Hughie smiles on cue, then turns his head and deadpans, "I'm in every Japanese living room. Trust me."

Which of the 102 floors is his favorite? He looks up and down, then studies the lobby intently. "The main one," he says.

Up on floor 66, Jack Brod, who *is* 81, points out the window. "Like our view?" he asks. Today, a rainy, foggy Monday, there is no view. "Exactly!" he beams. "We're in the clouds." Brod is the building's last original tenant. His firm, Empire Diamond, has bought estate jewelry there since 1931. Brod's memories include the lobby on opening day: "floorboards, no terrazzo," and his original rent—$1,200 a month. He was out of the office when a plane crashed into the building (1945), and he sped down the stairs during the great blackout (1965).



Standing tall at 60: The Empire State.

Impeccably arrayed in a suit, lighthouse-shaped cuff links, a Bill Blass nautical tie, a beeper, and a handgun ("I walk around with fine gems, and everyone knows it"), Brod recounts his love of the sea. He still captains his own boat and skis Utah. The offices brim with treasures: crusty samovars and cutlery.

About his current lease, Brod will only giggle. "I've re-signed to 2000," he says. "I'll worry then." BOB ICKES

JAZZ

VERY YOUNG MAN WITH A HORN

AT FIFTEEN, Amani A.W.-Murray is more articulate than a lot of twenty-year-olds. But every so often, words fail him, and he falls back on what he knows best: His hands cradle an invisible saxophone, his fingers pump imaginary notes, and his head sways just slightly to remembered music. His eyes widen and ask, Do you know what I mean?

Teen sax: Bronx bebopper Amani A.W.-Murray.

He couldn't be clearer. Music is Murray's form of expression—and has been nearly all his life. At four, he took up the violin; at nine, he switched to the saxophone, then began studying at New York's Jazzmobile workshop. By eleven, he'd won first prize at the Apollo's Amateur Night. He's already shared the stage with Wynton Marsalis and Dizzy Gillespie and played Charlie Parker's "Anthropology" on *Late Night With David Letterman*.

Next week, Murray's self-titled debut album arrives from GRP Records. Intended to show off his versatility, it includes a calypso tune, bebop ("real bebop, like Charlie Parker"), some swing, and a song ("Super Funky Blues") Murray wrote at eleven, which "gets a little funkier with a shuffle beat."

Murray lives with his parents and four younger siblings in a large brick apartment building near the Bronx County Courthouse. Last fall, he spent weekends and days off from the Bronx High School of Science in the studio with backup help from masters like Sir Roland Hanna and Clark Terry. "Those are two guys that *are* greatness," Murray says. "You can't measure that with a ruler." Or with words, apparently, so his fingers begin their dance in the air as he describes the excitement level: "The whole place just woke up. Bang! It was phenomenal."

The future is a vast and exciting place if you're fifteen and talented. Murray wants to do an entire album of his own songs, and he plans to continue performing, which is what he loves best. His parents would like to see him produce his own music (and practice a little more). But since "college is a must," Murray's immediate goal is to finish ninth grade. LYDIA DENWORTH

Photographs: top, Robin Thomas; bottom, Ken Collins.

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GAMBLING

Meet the New York Bets

LIFE IN NEW YORK sometimes seems like a training camp for risk-takers: Can I cross before the light changes? How long can I get away with this illegal sublet?

But some New Yorkers have bigger odds in mind—they're high-stakes gamblers headed for this week's World Series of Poker at Binion's Horseshoe casino, in the heart of Las Vegas's "glitter gulch."

These are people who consider the $10,000 entry fee a sound investment when the grand prize is a minimum of $1 million and an engraved gold bracelet:

□ Mickey Appleman, a full-time professional poker player, whose disheveled haberdashery and striking resemblance to Harpo Marx disguise a ruthless penchant for winning big pots.

□ Erik Seidel, 31, a gangly former Wall Street options trader who decided several years ago that he would rather gamble on cards than on the stock market, a choice that paid off handsomely in 1988, when he finished second to world champ Johnny "The Orient Express" Chan.

□ Bill Stewart, 48, a Staten Islander whose martial-arts training helps him achieve what he calls a "Zen mind-set," an outlook that's led to a lucrative series of top-five finishes. "If I win the million bucks, I won't be surprised. Not at all surprised," Stewart says flatly.

Stewart, Seidel, Eolis, Schimmel, and Mendoza get ready for Vegas.

□ Jay Heimowitz, who has raked in hundreds of thousands of dollars at the World Series, started his beer-distribution company with poker winnings.

□ Sonny Mendoza, 39, a Queens computer consultant who's devised a program that calculates the exact odds of every possible hand in No Limit Texas Hold 'Em, the complex game used to crown the world champion. Though Mendoza views the World Series as "a vacation where you can win a lot of money," he's determined that his odds of finishing at the Final Table are an encouraging ten to one.

□ Wendeen Eolis, 46, a legal consultant who advised mayoral candidate Rudy Giuliani and is the only woman ever to make it to the Final Table in a major tournament.

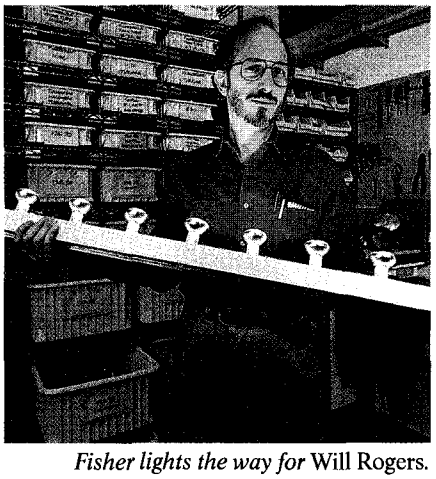
□ And Gertrude Schimmel, who learned poker while busting up illegal games as an undercover cop with the NYPD; now she regularly busts up opponents half her age in the low-stakes Women's Seven Card High event. "I'm 72 going on 21," she says. "I love being in the tournament, facing so many good players. It keeps me young." MICHAEL KONIK

FOOTLIGHTS

CASCADE OF COLORS

IF *Grand Hotel* IS THE SHOW with chairs—so goes a crack making the Broadway rounds—then *The Will Rogers Follies* is the show with stairs.

When lighting designer Jules Fisher heard that all he had to work with was a huge Flo Ziegfeld/Busby Berkeley–type staircase, he saw it as the biggest challenge of his 31-year career. "Lighting should *breathe,*" he says. "But in this production, the audience has to look at a single staircase for nearly three hours. How could I make it both visually interesting and constantly surprising?"



Fisher lights the way for Will Rogers.

The problem wasn't made any easier by director Tommy Tune's single instruction: "Ziegfeld once said he wanted a stairway formed out of seemingly nothing but colored lights," Tune told Fisher. "See what you can do."

Just putting fluorescent bulbs inside the staircase wasn't the solution—the lighting would seem frozen, the palette too limited. But what about computer sequencing combined with TRAF (transmissive right-angle film) and SOLF (Scotch optical-lighting film), recently invented "miracle materials" never before used in theater? "Newton would be astonished," says Fisher, a four-time Tony winner. "They actually bend light!"

Working with a budget of only $75,000, he rigged an extraordinarily complex contraption (one reason the show didn't have out-of-town tryouts) that feeds light from single 450-watt bulbs down plastic tubes, sends it through sixteen-color scrolls, then turns it at right angles into each of the fourteen hollow, 42-foot-wide steps. The illusion that the dancers trigger the dazzling, multihued lights by stepping on the stairs is only one of Fisher's magical effects—for the lights also fade and overlap, ripple and rainbow, and, in one spectacular sequence, seem like waves of water flowing gently uphill. "I left the theater humming the *lights,*" exclaimed another Tony-winning lighting designer after a preview.

Will Rogers, which opens May 1, has other subtly flamboyant Fisher effects in addition to the staircase's cascade of colors—but Fisher hopes the audience won't be conscious of his hard work. "That's the paradox of lighting design," he says almost wistfully. "We're unappreciated by most theatergoers, but we've done our best work when no one notices." ROSS WETZSTEON

Photographs: top, Robin Thomas; bottom, Robin Holland.

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HOT LINE

THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

THEATER

***Miss Saigon:* The helicopter has finally landed! Jonathan Pryce is smashing as the Engineer, and Lea Salonga is in gorgeous voice as the title character. If only the music and lyrics were always as good as the two leads. At the Broadway Theatre.**

ASK GAEL

Had a surprising good bite lately? Fat, silken scallops threaded on branches of

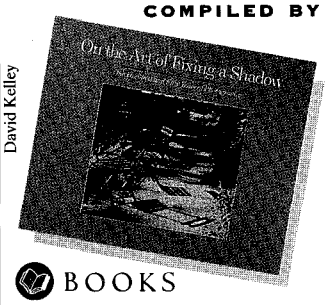
Les Jörgensen

rosemary with roasted eggplant, zucchini, tomato, and sweet cloves of garlic are stunners on the new $29 prix fixe lunch menu at Petrossian.

MUSIC

***War and Peace:* Last summer, the Seattle Opera's much-acclaimed production of Prokofiev's classic was filmed in high-definition video. From April 23 (which would have been the composer's hundredth birthday) through April 27, it's being shown at the Ed Sullivan Theatre; for tickets, call 307-7171.**

Carnegie Hall: It's one centennial gala after another this week. On April 26, the Boston Symphony Orchestra is in town with Mstislav Rostropovich playing the U.S. premiere of Schnittke's Second Cello Concerto and Seiji Ozawa conducting Berlioz's *Symphonie fantastique*. The next night, Kathleen Battle is giving her first Carnegie Hall recital, and on April 28, there's a celebration of jazz with Mel Torme, Wynton Marsalis, and Dizzy Gillespie.



David Kelley

BOOKS

On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography: The reproductions are splendid in this 1989 ICP award-winner, a handsome celebration of photography's 150th anniversary. (Little, Brown; $29.95.)

TASTINGS

BY ALEXIS BESPALOFF

The ripe, appealing, berrylike fruit of Zinfandel makes it an excellent all-purpose red for casual entertaining. Try supple 1989s like Cline, Ravenswood Vintner's Blend and Kendall-Jackson Vintner's Reserve, and the 1988 of Preston ($9 to $12).

SHOPPING

The windows at Twigs: Re-creating an old English garden path, florist Paul Bott has turned his storefront window into a cozy country scene. It features two antique bicycles with wicker baskets full of cut flowers, a slate path, and daffodils everywhere. The

Tria Giovan

display runs through May 1. The bouquets in the wicker baskets are around $50. At 381 Bleecker, near Perry Street.

SCENES

"Arts at St. Ann's Tenth Anniversary Benefit": Since 1980, the music/dance/theater program in the landmark Brooklyn church has played host to hundreds of splendid performers. On April 24, some of them—including Aaron Neville, Dr. John, and John Cale—put on a benefit show. For ticket information, call (718) 834-8794.

DANCE

The Limón Dance Company will be presenting six decades' worth of modern works at the Joyce, April 23 through May 5. There's Doris Humphrey's

Beatriz Schiller

1947 masterpiece *Day on Earth* and the world premiere of Alwin Nikolais's *Hollow Lady* on April 24.

Meredith Monk's *Facing North*, her new music-dance-theater work, created and performed with Robert Een, has its New York City premiere at St. Mark's-in-the-Bowery Church. April 25 through April 28 at 8:30.

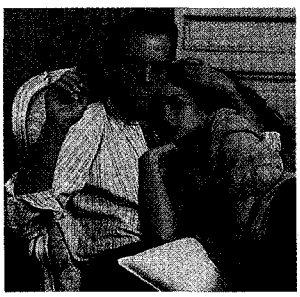
TELEVISION

***A Salute to Monty Python:* This week, it's episodes of *Flying Circus*. The 30-minute shows are screened weekdays at 12:15 and 2:30 (also Tuesday evenings at 5:30) and on Saturdays beginning at 12:15. At the Museum of Broadcasting; 1 East 53rd Street.**

Photofest

MOVIES

The Object of Beauty: John Malkovich and Andie



Simon Mein

MacDowell are two utterly superficial and charming Americans abroad à la Sara and Gerald Murphy. Michael Lindsay-Hogg isn't a great director, but he definitely has his own style.

VIDEOS

The Bonfire of the Vanities ($92.95): Who can resist now that this turkey is at neighborhood video stores?

ART

"Kingdoms of Land, Sea, and Sky: 400 Years of Animal Illustration": This tasteful show is filled with woodcuts, engravings, lithographs, and original watercolors devoted to animals. Among them: Audubon's *Quadrupeds of North America* and Edward Lear's *Tortoises, Terrapins, and Turtles Drawn From Life*. At the Public Library through August 24.

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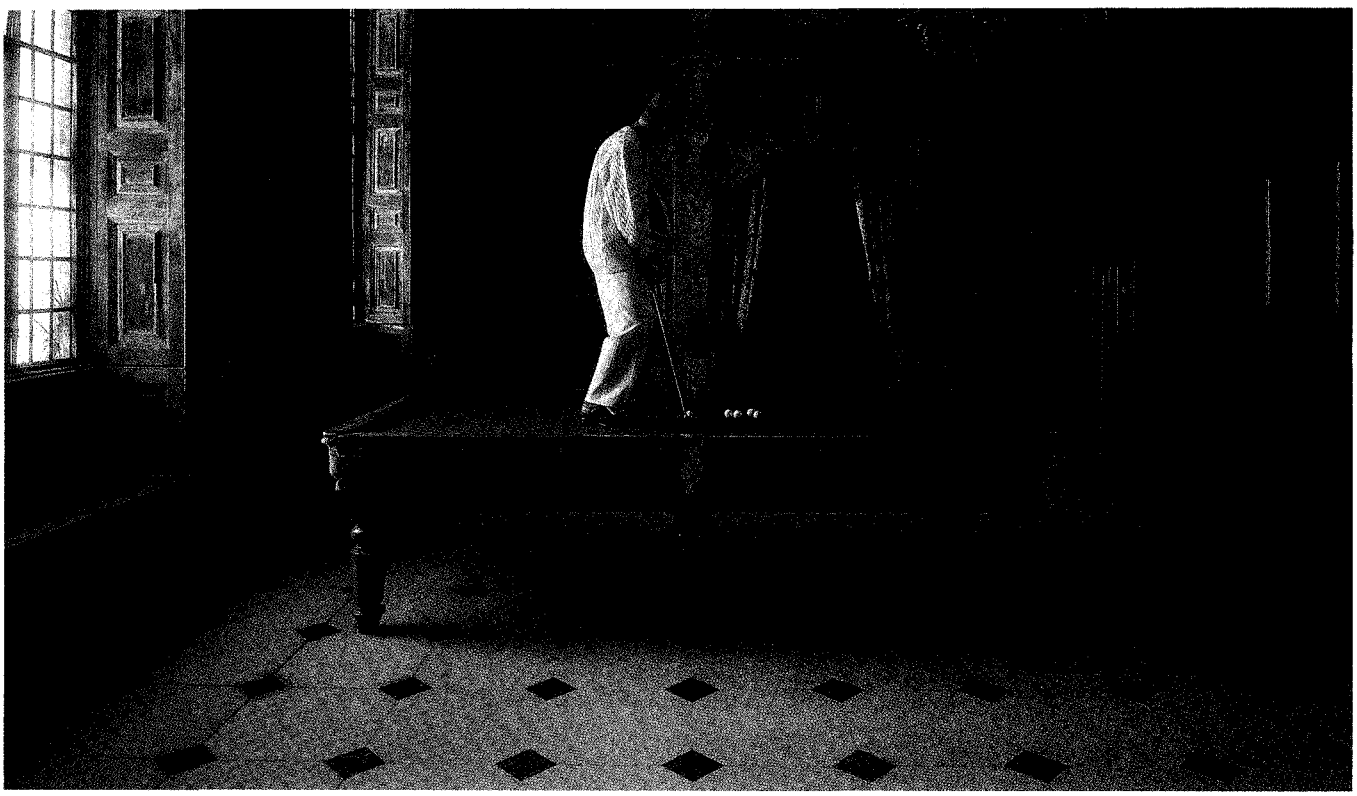

I BEAT HIM at the country club. The grass was *too long*. I beat him at Pebble Beach. The grass was *too short*. I beat him at St. Andrews. There was a ROCK in the way. Finally, I called his bluff. This time, it was the FELT. "*How smooth does it have to be?*" I begged. Smiling, he held forth his glass of *Glenfiddich® single malt Scotch*. I sighed. Tennis anyone?

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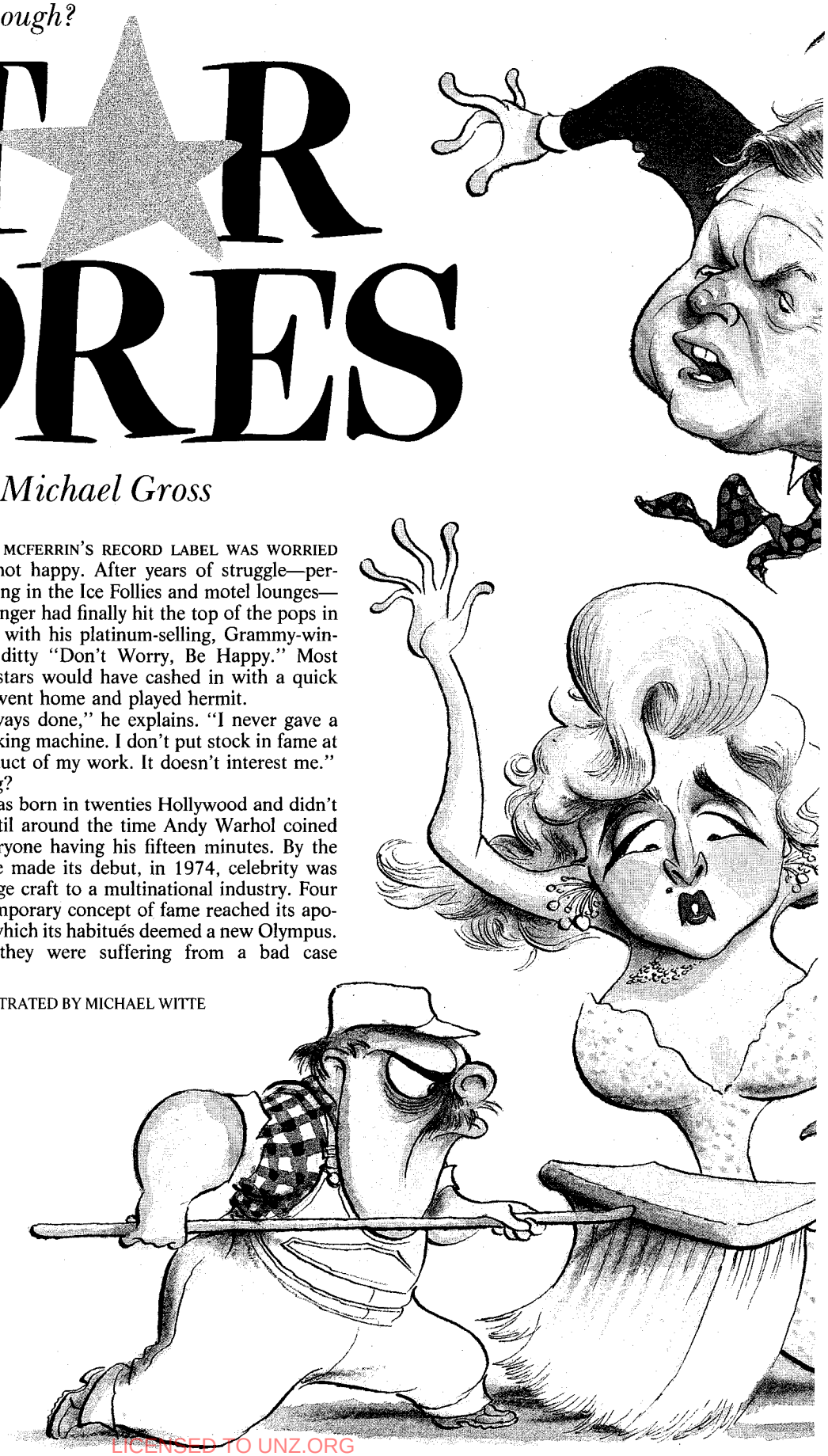
Too Much Madonna?
Too Much Nancy, Teddy, Cher?
Or Is There Never Enough?

STAR BORES

By Michael Gross



BOBBY MCFERRIN'S RECORD LABEL WAS WORRIED and not happy. After years of struggle—performing in the Ice Follies and motel lounges—the singer had finally hit the top of the pops in 1988 with his platinum-selling, Grammy-winning ditty "Don't Worry, Be Happy." Most new stars would have cashed in with a quick follow-up. McFerrin went home and played hermit.

"I did what I'd always done," he explains. "I never gave a thought to the hit-making machine. I don't put stock in fame at all. It's just a by-product of my work. It doesn't interest me."

Isn't that refreshing?

Modern stardom was born in twenties Hollywood and didn't change drastically until around the time Andy Warhol coined his phrase about everyone having his fifteen minutes. By the time *People* magazine made its debut, in 1974, celebrity was growing from a cottage craft to a multinational industry. Four years later, the contemporary concept of fame reached its apotheosis at Studio 54, which its habitués deemed a new Olympus. It turned out that they were suffering from a bad case

ILLUSTRATED BY MICHAEL WITTE

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STAR BORES

CAROL ALT, TAMA JANOWITZ, AND ARTHUR SCHLESINGER JR. WERE ALL EQUALS, AT LEAST IN THE WORLD OF AMARETTO AND ROSE'S LIME JUICE.

of hubris. With a few notable exceptions (Hi, Mr. Geffen!), it's been downhill for celebrity ever since. This month's Kennedy-Reagan scandals are but two more examples of how the rules and hierarchies of fame have changed.

"Pay no attention to that man behind the curtain," the Wizard of Oz commanded. And if it hadn't been for Toto, Dorothy might never have learned that there's no place like home. These days, however, the scene behind the screen is all people are interested in. They still have their Ur-stars—their Elizabeth Taylors and Tom Cruises—but they especially relish celebrity stumbles. They want to peek into Nancy Reagan's closet . . . and perhaps even under Teddy's T-shirt. And if they feel a little dirty afterward, so be it. Celebrity has given way to celeb-reality.

In the eighties, celebrity got so big it could no longer be contained in a nightclub, so it took over the newsstand and the television screen. The media gave celebrities the store because they attracted readers and viewers. At any moment, you had your choice of dozens of "personality" publications and "people" columns. TV viewers could dial-hop for stars almost around the clock.

As more personality journalists chewed over the same old names, the hunger for fresh faces grew. Celebrity had to lower its standards to include everyone from Baby Jessica to Claus von Bülow. The thundering herd of new stars flattened fame into a plateau where every no-account counted. Carol Alt, Tama Janowitz, Arthur Schlesinger Jr., and Phoebe Légère were all equals, at least in the world of Amaretto and Rose's Lime Juice. Celebrity's traditional prerequisites of creativity and dues-paying were forgotten as the media scraped the bottom of the talent pool.

"In the good old days, celebrity was more real; it was an outgrowth of talent," says Al Teller, chairman of MCA Music Entertainment Group. "But authentic celebrity couldn't feed the insatiable appetite of the media's industrial process. You could become a celebrity with very little substance."

With the likes of Sukhreet Gabel and assorted celebutantes taking up our time, fifteen minutes came to seem like forever. "There will always be the fifteen-minute people," says Robin Leach, executive producer and star of *Lifestyles of the Rich and Famous*. "But the game has changed. They get less than ten minutes now. There was a time when whatever rose to the top won, but that was crazy business that only worked in crazy times. You can't be artificial anymore."

Thus, new species of celebrities are emerging, even as the Ur-stars are trying to hide behind estate hedges and walls of silence constructed by image architects, and the junk celebrities of the past two decades are tossed out like yesterday's tabloids. Claus is out. Colin Powell is in.

You could see the new celeb-reality on display last month at the Academy Awards. It is Kathy Bates and Whoopi Goldberg, not Kim Basinger and Michelle Pfeiffer. It is Jeremy Irons in black tie and the sneakers he says keep his feet on the ground. It is Kevin Costner, fighting small, important battles, winning big, but reacting with modesty and going off to party privately.

THE NEW CELEBRITIES ARE HUMAN FIRST, FAMOUS SECOND. Like McFerrin, Michael J. Fox also thinks celebrity is a by-product. "For the *media,* it's the product," he says. "You become an actor because you're a fifteen-year-old geek. Ten years later, you're on magazine covers because you focused your neuroses in a malleable craft. But when someone whose movie did $30 million gets coverage while the leader of an embattled nation is ignored, things have gotten a little bizarre. That's when you've just gotta suck back and worry about your kids and your car and your laundry."

Those who study public attitudes see clear reasons for an evolution of the relationship between stars and the public. "In the last couple of years, there's been a basic change in priorities," says

LITE CELEBS

In the eighties, everyone—from Baby Jessica to Sukhreet Gabel to Claus von Bülow—was a star.

Photographs: left, Mark Rogers/Sipa; center, Adam Scull/Globe Photos; right, Allan Tannenbaum/Sygma.

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Susan Hayward, a senior vice-president at Yankelovich Clancy Shulman, the social-research firm. "We've seen the end of the glitz, glam, and sparkle of the eighties. Celebrity and success as measured by money, power, and P.R.—it's over. The word we're using is *substance.* What's important? What's real?"

In the gospel according to Yankelovich, the fast living of the seventies finally caught up with the public in the eighties, and a terror set in. Ronald Reagan—"The Wizard of Oz," says Hayward, "great big voice, nothing behind it"—sent the message that all was still okay. Like him, the hot personalities of the eighties were psychic crutches for people—can-do, confident, conspicuous types: baseball players earning exaggerated salaries, fashion designers and money men with an exaggerated sense of their own importance. As the public regains a sense of stability, it is more cautious, less easy to impress. "We're looking for depth," says Faith Popcorn, founder of the trend-charting BrainReserve.

Many celebrities got caught in this attitude shift and couldn't understand why the public turned on them. "Something has happened to the wheelers and dealers, the people who lived close to the edge, like Mike Milken and Pete Rose," Hayward says. "There's not much public support for people pushing the limits anymore. Who did these people think they were? They allowed totally unreal images to be created for them. They were asking to be shot down. People who fell for the image, I imagine, might feel a lot of anger."

"Consumers felt ripped off by all the people who were shoved in our faces," adds Popcorn. "They bought stardom, and then they went bankrupt. That was really annoying. Since when does buying buildings make you a celebrity? Donald Trump had no business in the spotlight."

NEW CELEBS

Kevin Costner, Kathy Bates, and Whoopi Goldberg embody the new, serious celeb-reality.

SO WHEN THE PRESS STARTED LOOKING PAST CELEBRITY's blue smoke and mirrors and discovered disappointing realities ranging from Gary Hart to Wall Street's barbarians, it found an eager audience. Soon, the same people who'd flaunted their carefully constructed "private lives" in the fawning pages of the eighties "life-style" press saw their real private lives making the news pages in the nineties. Or worse, they ended up in *Spy* or *OutWeek,* the one delighting in pulling down pants, the other in pulling purportedly gay stars out of their closets. "You can't fool anybody anymore," says veteran P.R. man Lee Solters. "You'll be found out."

The whole process had grown nasty. Stars sought to control journalists and manage the news about them. Desperate for exclusives, some in the press let them. Those who refused lost access.

"The stakes are so high now," says Michael J. Fox, "that when someone doesn't play ball, it gets out of whack." Excluded from his wedding to Tracy Pollan, tabloid reporters besieged the ceremony. The same happened to Sean Penn and Madonna and Don Johnson and Melanie Griffith.

Aggressive "attack" journalism—as one P.R. person calls it—does have its place. Though many would deny having thought so, *Spy* had a certain novelty at first. And in some cases (Terry Dolan, the anti-homosexual right-wing activist who died of AIDS, comes to mind), even "outing" seemed like justice—however warped. But to many, these latest twists were uncalled-for. Sanctimony, self-interest, and relentless mean-spiritedness wore thin.

"People are disgusted with the parasitism of the press," says Howard Rosenman, a film producer who counts as friends many celebrity targets. "Everyone I know has had a bad experience. We're entering a more substantive era. People want to be judged by their work, not by their politics or who they f---. Stars I know pay to keep their names *out* of the press."

Indeed, a backlash against the press has set in. "We're coming out of the age of media arrogance," says novelist and critic Jon Katz, an ex-producer of the *CBS Morning News.* "People are sick of listening to monomaniacs who make more money than they do for doing less work. Epidemic celebrity led to the corruption of journalism. People feel the press has grown too big for its britches. Look at the Gulf War. The media got kicked in the ass. The government said, 'You can't come,' and the public yawned."

But it was not just the press that was making celebrities miserable. A cynical and newly aroused public was ultimately in charge and engaging in some celebrity-bashing of its own. Once, stars represented society's secret yearnings. Sure, we set them up to knock them down, but then they were redeemed and rose again.

That was all well and good until ordinary citizens started actually threatening stars. Michael J. Fox, Michael Jackson, Vanna White, Justine Bateman, Johnny Carson, David Letterman, Senator John Glenn, Michael Landon, Theresa Saldana, Tom Selleck, Olivia Newton-John, Anne Murray, Sharon Gless, and Stephanie

Photographs: left, Gamma-Liaison; right, Joffet/Barthelemy/Asian/Sipa.

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STAR BORES

'TALK TO ME, NORMAN SCHWARZKOPF...' MADONNA PURRED AT THE OSCARS, WHISKERS TWITCHING AT THE SCENT OF A NEW ZEITGEIST.

Zimbalist were all targets of publicized assaults by fans in the eighties. Rebecca Schaeffer, a young actress, was shot to death by a fan in 1989. Charles Manson, John Hinckley Jr., and Mark David Chapman had once been exceptions; by 1989, star attacks had become the subject of newsweekly trend pieces.

STAR SICKNESS HAS FOLLOWED THE STAR GLUT. LIKE bulimics, Americans gorge and purge on people like the Reagans and the Kennedys. "Celebrity became cheap," Katz says. "It's been devalued. It doesn't count to be a celebrity anymore." The big names of the eighties—Wall Street's bulls and their babes—have retreated into bear caves. Their glittery social cohorts are dimming their party lights. *Fame,* the magazine, has gone belly-up. Even fashion's designing deities are falling out of fashion. America's media-driven culture has so devalued celebrity that it has lost its power to excite.

"In the eighties, when money was all over, celebrity didn't seem as grotesque as it does now," says Katz. After the shock of war in the midst of recessionary retrenchment, "it just seems tasteless and inappropriate."

But has fame had its fifteen minutes? Or will it adapt? A few months ago, Madonna and her ambisexual entourage were the center of attention at a Thierry Mugler fashion show in Paris. Not 50 feet away, another singer, George Michael, who had recently declared his freedom from the demands of pop celebrity, sat unnoticed with a friend. At Mugler's show, at least, it seemed Madonna had the right idea. But how soon things change. Lately, the Malleable Girl loves doing the laundry. Not only that, she says she felt betrayed by Warren Beatty and longs for fulfillment, a husband, and a couple of kids. At the Oscars, she looked like her old self, but a new Madonna was emerging. "Talk to me, Norman Schwarzkopf, tell me all about it," she purred, whiskers twitching at the scent of a new *Zeitgeist.*

Madonna is not alone in her new quest for realness. "Let fame be an outgrowth of talent again," says MCA's Al Teller. "My hope is that we'll see a return to authenticity." A glance at the stars reveals that Teller's hope is celebrity's new reality. "It's time that I go back to my real nature," Sly Stallone tells *Parade.* Realness is even behind Robin Leach's latest show, *Home Videos of the Stars,* which bows in June. "The order has changed," Leach says. "Here we are at home. Come join us for a spot of tea."

This is celebrity without the royal trappings. "I wish that people could realize that people like me are just like them," says singer Sinéad O'Connor, who called celebrity "a load of bulls---" in a recent *Rolling Stone* interview and concluded with the fervent wish that she could just go back to being "normal."

But celebrity isn't normal. So the New Celebrities cope by self-consciously using fame to do good. Ronald Reagan's election to the presidency was a transforming event that energized the exercise of star power. Gary Hart's withdrawal from the 1988 presidential race caused more stars to speak out. Though it had lost its favorite candidate, Hollywood refound the public voice that had been mostly mute since the Vietnam War.

IN THE EIGHTIES, DOMESTIC-POLICY EXPERTS WILLIE Nelson, John Cougar Mellencamp, Sally Field, Jessica Lange, Sissy Spacek, and John Denver could be found testifying before congressional committees about the plight of the farmer while foreign-affairs specialists Ed Asner and Mike Farrell were speaking out against Reagan's policies in Central America. Celebrities took the helm at events like the Amnesty International and Human Rights Now rock tours, Musicians United for Safe Energy's No Nukes concert, Hands Across America, We Are the World, Farm Aid, Live Aid, and Don't Bungle the Jungle. They also established political-action and information groups like New York's Creative Coalition and the Hollywood-based Show Coalition, Environmental Media Association, People for the American Way, Hollywood Women's Political Committee, Hollywood Policy Center, and Earth Communications Office.

By 1990, what had started as a trickle of concern in the entertainment business over Reagan's election had turned into a torrent. Some eye this development cynically, thinking that a cause is often no more than an excuse for a party or a publicity stunt. It is also easy to mock stars as political dilettantes in a time when the personal cause (Todd Rundgren's is hearing loss; Meryl Streep's, pesticide controls; Mel Gibson's, cloth diapers), the personal foundation (*Cheers* star Kirstie Alley's environmentalist Alley Foundation, for instance), and the personal political adviser (Don Henley, Norman Lear, Jane Fonda, Richard Dreyfuss, and the Brat Pack have all had them) have replaced the personal trainer as must-have celebrity accoutrements.

Usually, stars flock to causes that are uncontroversial (ecology and voter registration), self-serving (freedom of speech, the arts), or predictably liberal/feminist (abortion rights). But now there is room for every point of view. And celebrity commitment can get downright

Ronald Reagan was "the Wizard of Oz," says a social researcher.

Photograph by Photofest.

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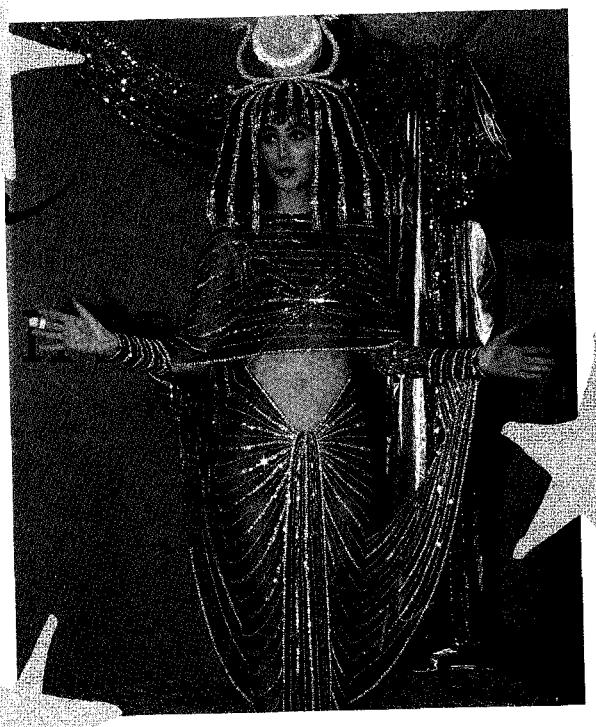

CELEB SCENTS

Celebrities with a fragrance of their own include (clockwise from left) Mikhail Baryshnikov, Elizabeth Taylor, Omar Sharif, Cher, Julio Iglesias, and Priscilla Presley.

peculiar. Eric Wright, a.k.a. Eazy-E, a star of the rap group N.W.A.—the self-styled "Niggers With Attitude" who recorded "F--- tha Police"—recently joined Estée Lauder and Arnold Schwarzenegger in the Republican Party's Inner Circle of major donors.

"Every client I meet with these days wants to have a lasting effect," marvels Susan Blond, who does P.R. for the music business. "They want to be important, not just famous. They've also noticed it's sexy to be passionate. I saw Alec Baldwin and Ron Silver at a dinner, talking knowledgeably about sewage. They seemed to have studied it. They were *really* sexy then."

A cause can even help a celebrity to be simultaneously present and elusive. Marla Maples, for example, agreed to appear on *Sally Jessy Raphael* only if the talk-show host concentrated on her favorite causes. Last year, *Glamour* called activist stars "the new sexy men." *Harper's Bazaar* has dubbed them "good fellas" and "Earth Angels" in its regular reports from the causeways.

Danny Goldberg is a former P.R. man for Led Zeppelin turned music manager and activist. He first got involved when he co-produced the *No Nukes* movie in 1980. Its stars—Bruce Springsteen and Graham Nash—weren't "*People*-magazine types," Goldberg says. "But now, their mentality has become the norm. We're part of a business that is really relevant to the way politics is practiced in this country." As Margery Tabankin, executive director of the Hollywood Women's Political Committee, puts it, "We know how to spin messages in ways that reach the American mind and heart."

When the Gulf War broke out, stars immediately started taking sides. And Goldberg found himself caught between the opinions of two clients. One, rock star Lenny Kravitz, opposed the war. Along with Sean Lennon and others, Kravitz was making a new recording and video of John Lennon's antiwar song "Give Peace a Chance." Meanwhile, another Goldberg client, David Foster, came up with "Voices That Care." In that song and video, stars like Michelle Pfeiffer and Brooke Shields sang a pointedly patriotic lyric: "Stand tall, stand proud."

Goldberg's company produced both videos. "I happen to agree with 'Give Peace a Chance,' " he says with a laugh. "I also happen to be in the minority. I was comfortable [with the other song] because the lyric was not pro-war but pro-troops. It didn't take sides."

Not everyone feels that way. Ronald Brownstein, author of *The Power and the Glitter*, a study of stars in electoral politics, thinks "Voices That Care," as well as *Cher's Video Canteen* and Whitney Houston's martial rendition of "The Star-Spangled Banner," were all clear symbols of national unity and celebrity cynicism. "Very few people are going to go against an 85–15 split in public opinion," Brownstein says.

"Cynicism is healthy. Nihilism is unhealthy," says Goldberg. "Isn't it better that stars combine selfishness and selflessness and seek approval in socially useful ways rather than through self-aggrandizement? If there's an egoless way to be a celebrity, I've never heard of it."

For his part, Brownstein sees Hollywood's reaction to the war as a sign that celebrities are becoming more responsible. "People here are increasingly aware of the intrinsic power of celebrity. They realize they have to be careful about how they use

Photographs: clockwise from top left, Richard Pelham/Globe Photos; Robert Roth/LGI; Rick Maiman/Sygma; Phil Roach/Photoreporters; Allan Tannenbaum/Sygma; Frank Trapper/Sygma.

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STAR BORES

"I ONCE SAW ALEC BALDWIN AND RON SILVER TALKING KNOWLEDGEABLY ABOUT SEWAGE,' SAYS A P.R. WOMAN. 'THEY WERE REALLY SEXY THEN.'

it. The war magnified their consciousness of potential consequences." Stardust is no substitute for substance.

As an aspiring actor, Christopher Reeve "visualized being an unelected representative of the people, only instead of Congress, you went to the media," he says. "If I had not become an actor, I might have run for office. I had an urge to articulate concerns."

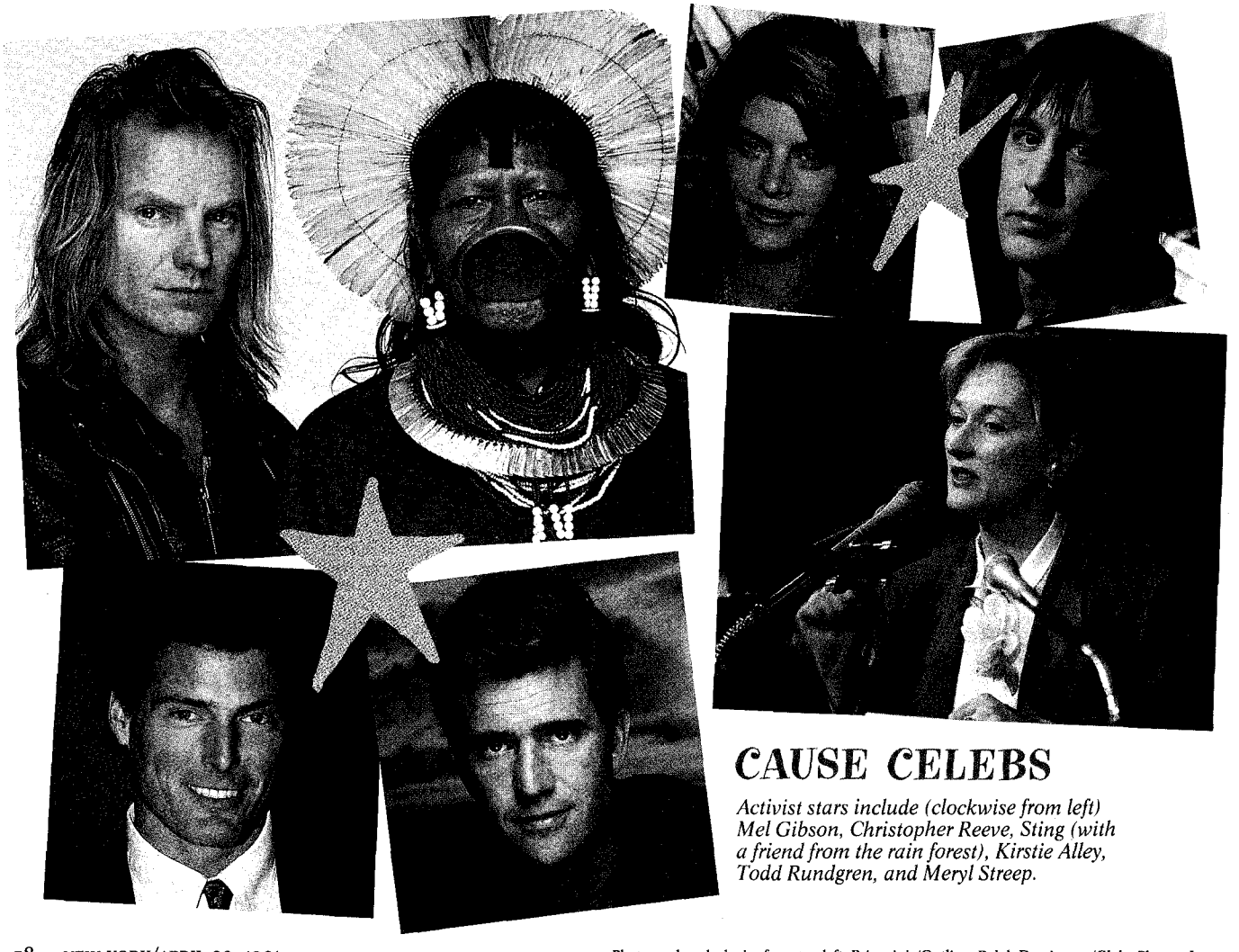
After finding fame in a TV soap opera and superstardom as Superman, Reeve "went off track a little bit," he admits. "I lived the glamorous celebrity life in Hollywood. Everyone has a year or two where you lose yourself. It's difficult to avoid it."

Reeve refound himself and eventually became a leader of the New York–based Creative Coalition, a celebrity-studded activist group that encourages stars to attend seminars and study issues before speaking out about them. He takes pride in having influenced the national debate on funding for the arts. Yet he is uncomfortable with cause chic. "We do our homework," he says. "Yet certain people, I hope they *won't* talk. Many stars are inarticulate. Many are spouting the cause du jour. When we show up on Capitol Hill, we have to overcome the built-in suspicion that celebrities are idiots. People are really tired of self-promotion."

Helayne Spivak, executive creative director at Young & Rubicam New York, thinks it all comes back to the baby boom. "We're facing an age we never thought we'd reach," she says. "And now we're gonna improve things with the same verve we used to end a war and make money."

"I see the star as working parent," says Reeve. "We're middle-class people, you know? Yes, we're well off, but our lives are not that different. Sheer glamour doesn't make it anymore. The people who are leads in movies are often real people with real lives and real concerns who participate in their communities. That's what gives us legitimacy. People imagine stars to be larger than life. It's possible you would admire them even more if you only knew them."

These aren't just sixties relics talking. Michael Stipe, the chart-topping singer of R.E.M., sounds just like Reeve. "The average celebrity these days is more real," he says. But Steven Levitt, president of the research firm that issues Performer Q ratings, a measurement of celebrity familiarity and likability, thinks not. "The TV set is still the biggest factor," he says. "The majority of the audience is not familiar with what Robert Red-



CAUSE CELEBS

Activist stars include (clockwise from left) Mel Gibson, Christopher Reeve, Sting (with a friend from the rain forest), Kirstie Alley, Todd Rundgren, and Meryl Streep.

Photographs: clockwise from top left, Brian Aris/Outline; Ralph Dominguez/Globe Photos; Lynn Goldsmith/LGI; Brad Markel/Gamma-Liaison; Terry O'Neill/Sygma; Adam Scull/Globe Photos.

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ford is doing at the Sundance Institute. The people who know these things are eight tenths of a percent of the population."

THE FLIP SIDE OF THE STAR-COMMITMENT COIN IS STAR commercialism. Since the seventies, the marketplace has been deluged with everything from Kenny Rogers belts and Michael Jackson clothes to Diana Ross panty hose and Joe Namath underwear. But nowhere has the scent of celebrity been as thick as on perfume shelves.

The first celebrity (as opposed to designer) scent was Candice Bergen's Cie, introduced in 1977. Sophia Loren's brew bowed in 1980. In 1983, fragrances were named for Alain Delon, Kenny Rogers, and Marilyn Monroe. The stunning success of Elizabeth Taylor's Passion, which was introduced in 1987, marked a turning point. In the next three years, Cher, Jaclyn Smith, Debbie Gibson, Herb Alpert, Mikhail Baryshnikov, Muhammad Ali, Julio Iglesias, Regine, Joan Collins, Priscilla Presley, Billy Dee Williams, Vanna White, and Omar Sharif all got scents. This year, though, the pace is slowing. Only Gabriela Sabatini and George Hamilton have announced future launches.

But fewer than one in ten celebrity scents succeed. And John Horvitz, a consultant to the beauty and fashion industries, thinks that fact has taught marketers a lesson. "After Passion, everyone rushed out to get a celebrity," he says. "They're still going to use them, but they're being more careful. There is the issue of credibility." Or to put it another way, of realness.

In the late eighties, the ad agency Kirshenbaum & Bond made ironic use of celebrities in ads for No Excuses jeans and Kenneth Cole shoes. "The eighties were really right for it," says co-owner Richard Kirshenbaum. "Excess. Overabundance. Everything larger than life. Televangelists in sex scandals. Rulers committing crimes. Bess Myerson. Imelda Marcos. Everything was a public spectacle. I found this a ripe area to exploit."

But today, Kirshenbaum says, celebrities are a bit too ripe. "They're over. They will not be tolerated anymore. Not even with humor. It's not funny anymore. Times have changed. Cotton candy tastes really good, but fluff is not what the nineties are about."

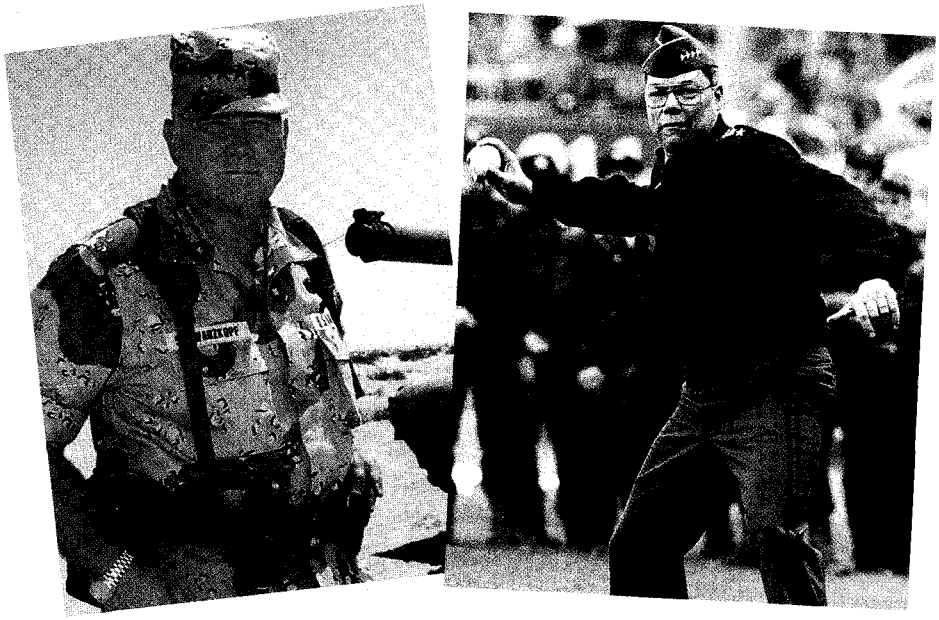
The makers of Razcal (pronounced *ras*cal), a new soda, learned that when they launched their product two years ago. "I theorized that there is probably a customer out there who wants *nothing* to do with the soda Madonna drinks," says Razcal's Boston adman, Tom Simons. He came up with an ad featuring the international symbol for "no"—a red circle bisected by a diagonal bar—superimposed on photos of Madonna and Michael Jackson look-alikes with the slogan "Nobody Famous Drinks It." Says Simons, "I thought celebrity-bashing would work." It did: Razcal just went national.

Celebrities are being bashed all over. "People are throwing up their hands," says TV critic Jon Katz. "They've had it with anchor monsters with their star egos, temper tantrums, and big salaries. That's what made CNN so appealing during the Gulf War. There were no anchors. Just people like us in bad wigs and polyester jackets." Katz jeers at the eighties concept of TV news, with its "relentlessly constructed" news stars like Diane Sawyer and morning shows that resemble "pop-culture bazaars where celebrities peddle their goods."

Katz sees the recent spate of pregnant newswomen as one more example of stars' adapting to the new celeb-reality. "Who really wants a family and who is only pretending?" he asks. "Everyone is trying to reposition themselves sensitively. Some of it is mind-numbingly opportunistic. I don't question their motives, but it nonetheless becomes another tool, another positioning device. It's good to want a kid. Look at Jane Pauley. She plays herself: a real person trying to be decent and also succeed."

A similar evolution is occurring in prime-time TV, where the *Dynasty* family has given way to *Roseanne* and *Married With Children*. "Clearly, things are changing," says Alan Wurtzel, a senior vice-president at ABC. "*Dynasty* reflected the eighties ethos that more was good. *Roseanne* portrays the opposite. It shows the family in a more realistic context."

Even in the unreal world of fashion, where the eighties were all about unattainable idealized life-styles, the nineties are the Gap's Individuals of Style. "Fashion editors and photographers have been working at a redefinition of glamour, shifting the emphasis from clothes to people," says British *Vogue*. "As companies become keener to impress the honest no-frills value of their products on the public . . . we can expect to see many more cases of more or less cosmeticized 'reality' turning up in advertising."



Desert stars Norman Schwarzkopf and Colin Powell are hotter than hot.

SO WHO WILL BE THE STARS OF THE NINETIES? ACCORDING to Steven Levitt's research, top film, sports, and TV stars have nothing to worry about. Elizabeth Taylor and Clint Eastwood are immune to star sickness. Businessmen, on the other hand—each year, Levitt's survey rates about half a dozen—are falling victim to new times. In 1987, Donald Trump had a Q rating of 15 (compared with 69 for the year's top-ranked star, Bill Cosby). In 1990, Trump's Q dropped to 12. His negative Q—a number that represents how many people know and *dislike* him—is more revealing. In 1987, it was 34. Last year, it soared to 49.

Every day, hundreds of people call Celebrity Service's offices around the world for information on the approximately 200,000 stars in its card file. And indeed, queries about Donald Trump have dropped off. But there are always fresh stars on standby.

"When someone makes it big, it's obvious," says researcher Nancy Preiser. "They immediately go into the file. Usually, they're already there." That was the case with General H. Norman Schwarzkopf, who'd had a card on file ever since the Vietnam War. But until this year it had languished, virtually unconsulted.

Now, though, "he's the biggest celebrity in the world," says P.R. woman Peggy Siegal. "Stormin' Norman. Friendly, classy, down-to-earth. He has risen from nowhere." Young & Rubicam's Helayne Spivak jokes that next year's hot celebrity fragrance could be Norman Schwarzkopf's Camouflage.

"He's the biggest around," agrees Preiser. "We get more calls for him than for Elizabeth Taylor."

Photographs: left, Harry Benson; right, UPI/Bettmann Newsphotos.

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THE JAPANN

Waiting for the train to Manhattan

OF SCARSD

■ East Meets Westchester ■ By David Handelman

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THE LUNCH BELL RINGS, AND SOON THE long tables of the Scarsdale High School cafeteria are thronged with students, clustered into clear-cut teenage cliques—jocks or wonks, popular kids or untouchable losers. But four of the tables are conspicuously different: The seats are filled with Asians, and the conversation is exclusively in Japanese.

Senior Tomoko Uchida, a member of the girls' basketball team, heads to the library with some Japanese friends. "I don't like to go to the cafeteria," she says. "I don't like seeing Japanese and Americans sitting in separate places."

The library is teeming with Asian students, some studying hard, some hanging out, others asleep on their open books. In one carrel, two Japanese girls patiently help a more recent arrival with her English. "How to say?" she asks. They tell her, "Do . . . you . . . like . . . that . . . girl?"

In other carrels, there is plenty of ballpoint-pen graffiti: One line, predictable in Scarsdale's competitive academic environment, reads MY SOLE GOAL IN LIFE IS TO GET INTO COLLEGE. Another series of scrawls is more surprising:

AMERICANS SUCK.

IF YOU HATE AMERICANS THAN [*sic*] GET THE HELL OUT OF AMERICA!

WE WIL [*sic*] S--- WE COULD, D---!

LEARN ENGLISH—THAT DOESN'T MAKE SENSE!

SO WHAT? I DON'T WANT TO LEARN

I HATE JAPANESE! . . . GO TO HELL GOOK!

When Uchida moved here from Japan with her family four years ago, she expected to meet and mingle with Americans in this model suburb. But instead she found herself ignored, and she ended up befriending other Japanese. "Scarsdale's all rich people," she says, "and they act kind of cruel to Japanese people. They don't care because [there are] so many of us."

Indeed, nearly 20 percent of Scarsdale High's 1,200 students are Asian; just five years ago, the figure was only 5 percent. Though the statistic includes Koreans and Chinese, the increase is mainly a result of the influx of Japanese businessmen who are stationed in New York City and choose Scarsdale for its topflight public schools.

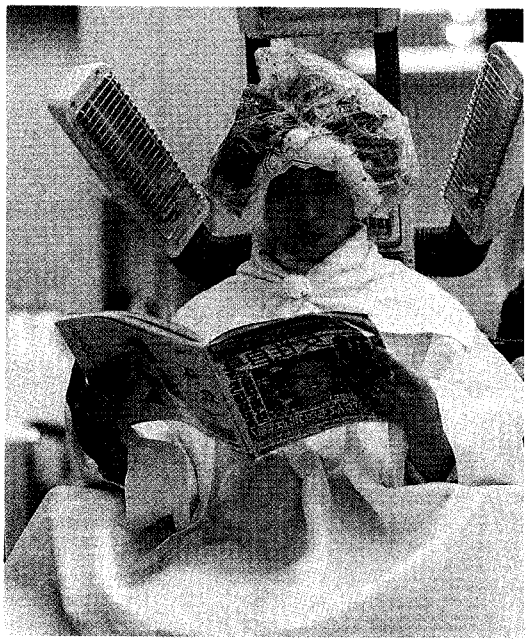
The high school places newcomers in an English as a Second Language (ESL) program, trying to bring them up to speed in language and American culture. But many students, knowing they'll be going home in a few years, are wary of getting too Americanized, for fear they'll be stigmatized back in Japan. So they stick together, speaking English only in class, often ostracizing Japanese kids who try to make American friends.

And, trained in rote memorization by their native educational system, Japanese students often work past midnight, enabling them to outperform many of their American peers, which inevitably leads to friction. When Japanese posters promoting school activities were recently put up on the walls of Scarsdale High, they were shredded in less than an hour.

"It was very different when I moved here ten years ago," says sophomore Kuri Yasuno. "More people thought Japanese were special. They'd play with your dark hair, talk to you, pretend you were a doll or something. Now they make a face and get annoyed that you're here."

Because her parents' English is limited, Yasuno still speaks Japanese at home, but her speech is so Americanized that it's spiked with phrases like "tough noogies." In the school's corridors, she explains, "Japanese people say, 'That girl, she thinks she's so American.' But [many] American people won't talk to me because they assume I don't speak English. They'll say things behind my back like 'This is America. Speak English!' or 'I can just *smell* them coming down the hall.' "

TWENTY MILES NORTH OF NEW YORK, SCARSdale still looks the way it did when I graduated from its high school in 1979—stately homes, manicured lawns, impressive facilities. It sends 94 percent of its high-school graduates to college, its median house price is $585,000, and its per capita income is among the top 25 in the nation.



Primping at the Japanese beauty salon Momotaro.

But Scarsdale now finds itself in the midst of a Japanese-population explosion. "Like other places," says high-school ESL teacher Stephanie Roth, "Scarsdale is grappling with the fact that society is becoming more diverse." And what many in the exclusive Westchester town consider a virtual "takeover" is ruffling far more feathers than did the murder of the town's famous diet doctor. While the situation is hardly a Bensonhurst, the tension is surprisingly high for such a well-educated, well-to-do community.

The boom is occurring all over the metropolitan area—Fort Lee, Rye, Green-

PHOTOGRAPHED BY RICK MAIMAN

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wich. Nine percent of the 40,000 residents in neighboring Greenburgh are Asian; there's a Japanese grade school called Lyceum Kennedy in Ardsley; and Japan's Keio High School recently built a bilingual outpost in nearby Purchase, which will eventually enroll more than 400 students, 75 percent as boarders.

But nowhere else is the change as dramatic and symbolic as in Scarsdale, which is nationally notorious for its upper-middle-class isolation—Wasp-dominated until the sixties, predominantly Jewish since then. "Scarsdale is enemies with the neighboring towns," says high-school senior Agie Andrejczuk. "If you go to the [White Plains] Galleria wearing a Scarsdale jacket, you get beat up. We have a reputation for being JAP-py, stuck up, and obnoxious, and we usually live up to it." But these days, "Jappy" can mean two things.

In the 1990 census, 13.7 percent of the town's 17,000 residents were Asian—almost triple the number from 1980, nearly quadruple the overall percentage in Westchester. That's probably low, since newcomers arrive every month, especially in spring (the school year in Japan goes from April to mid-March). And, partly because many of Scarsdale's homes are now occupied by empty-nesters, Asians make up 19.3 percent of the school district; at two of the five elementary schools, they account for more than 25 percent.

Their living quarters in Scarsdale are undoubtably more luxurious than their homes back in Japan, where more than 120 million people are squeezed into a livable land mass roughly the size of Connecticut and where even highly successful businesspeople live in crowded apartments.

But the Japanese are not necessarily thrilled by the move. Overnight, they are uprooted from a society in which they are the undisputed majority; in America, they're uncomfortable outsiders. In Japan, the guest is given the seat of honor; America is so accustomed to immigrants that it pays them little heed. Meanwhile, Japan's buy-outs of U.S. companies and property and its hesitant and limited participation in the Gulf War have only made things worse.

"SOME JAPANESE REALLY WANT TO become part of America," says Joe Brunetto, a Hartsdale man who, with his Japanese-born wife, Kazuko, edits *Criss-Cross*, a magazine for newcomers. "But more of them are fearful and didn't want to come in the first place. And most are somewhere between—they want to be a part of it, don't quite know how to fit in, and they're the ones who struggle the most."

The husbands, who usually speak at least some English on arrival, are rarely at home, working long hours, traveling, or furthering business ties in restaurants and on golf courses. For wives and children, the language barrier interferes with simple social relations, often creating the impression that they're standoffish.

Yoko Masunaga, who has lived in America for seventeen years and in Scarsdale for four, still feels stymied. "Speaking English . . . is difficult to think," she says. "When I help my daughter study, already in the first grade there are words I don't know—*fossil*! I want to express lots of things, but I feel like a child, or a stupid person, because I cannot."

Most longtime Scarsdale people chirp about the enrichment of their sheltered world. "The exciting thing is, we have a mixed community," says real-estate agent Lynne Clark. "It's very different from when I grew up here and everyone was little all-Americans." Village manager Lowell J. Tooley adds that the Japanese presence has been "good for our stability"—in other words, real-estate values.

But a stroll along the mock-Tudor storefronts in downtown Scarsdale doesn't reveal many changes to accommodate the new population. The manager at the C-Town supermarket proudly points to his "Oriental-food section" (standard-issue Kikkoman and La Choy) and says, "The fish man is Korean. I guess [if] they see an Oriental, they'll feel comfortable." The manager of the Reading, Writing & Wrapping bookstore hasn't altered her book stock, she says. "They apparently aren't interested in American culture," she explains snippily. "There haven't been requests for anything. We sell Japanese dictionaries to their *neighbors*—I mean, English-speaking people. All I know about *them* is, they have very specific desires in the stationery area—American folk art and anything that has to do with Peter Rabbit or Beatrix Potter." She straightens out some rows of Potter cards. "They're not the *neatest* people in the world. . . ."

Out of necessity, a nearly separate Japanese culture has quietly sprung up. Tucked away on the second floor of a building across from the Scarsdale train station is Momotaro, a Japanese beauty parlor. There are Oriental-food markets nearby, and several Japanese restaurants, real-estate agents, dentists, and doctors; there's even an unmarked video store near the 7-Eleven that stocks only Japanese movies and TV shows.

The gap is widened by the fact that as noncitizens, the Japanese can't vote on local issues like recycling, a proposed indoor pool, or the school budget, and don't have the time or know-how to take part in town politics. "I go to meetings on every public subject," says village manager Tooley, "and there is essentially *zero* Oriental participation. They're used to a system in which decisions are just handed down." But with the exception of the school PTAs, the town's organizations have been slow to inform or involve the Japanese.

The Scarsdale police report that their dealings with the new residents have been few and ordinary. "We've had some intrafamilial conflicts, runaways," says Lieutenant Bob Nicolais, "but just typical things. You could change the last name from Wing or Wang to Stein, and it'd be the same."

When pressed, most residents confess that interaction with newcomers has been minimal, contributing to a subtle xenophobia. "Any resentment is played very close to the chest," says Scarsdale High social-studies teacher Gerald Larson. "But you'll overhear comments from parents: 'I used to think my kid was gonna play in the band, but all the music groups are dominated by *them*' or 'Half the kids in the honor society aren't American' or 'Why are *they* here? This is *our* school.' "

Eating lunch at the counter in the Parkway Coffee Shop, one Scarsdale mother says, "I heard the high school was 65 percent Japanese. . . . On our block, we're just about the only round-eyes left."

"At the high school," says principal Judy Fox, "it's one of our goals to bring the community together." The school has recently formed a Multicultural Steering Committee, started a newcomers' club, hired "bias-reduction consultants," and held schoolwide discussions on ethnic identity. "But in the community at large," says Fox, "the goals are to get the dry-cleaning done, to pick up a package at the post office, and so on. People are going on

THE JAPANNING OF SCARSDALE

"I heard the high school was 65 percent Japanese," says one mother at a coffee-shop counter. "On our block, we're just about the only round-eyes left."

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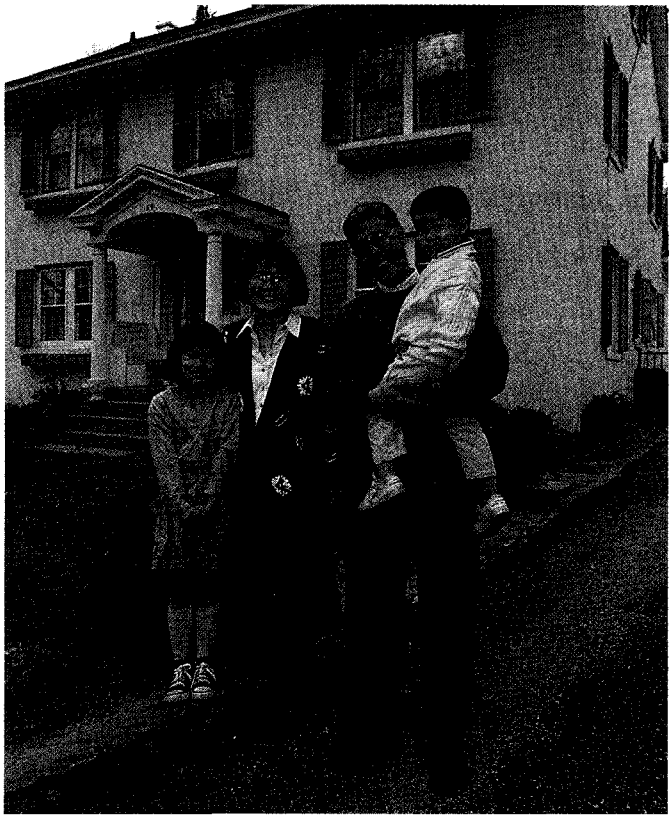
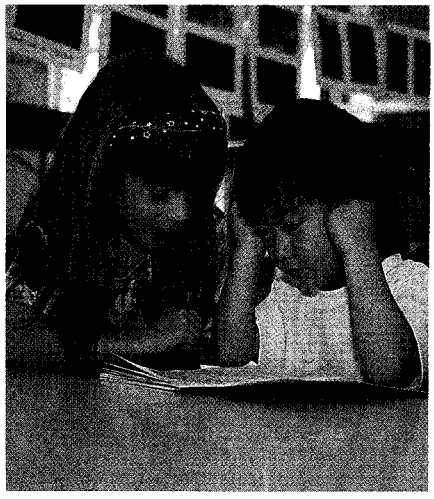


Clockwise from top left: Yoko Masunaga with her family; the Japanese-video store; Fox Meadow's playing field; first-grade tutoring; the Scarsdale Golf Club.



blithely and pretending to some degree that the situation doesn't exist."

"I'D LIKE TO SING A HAPPY SONG," SAYS silver-haired Rene Thiel. It's 9:30 on a Thursday morning at Scarsdale's Hitchcock Presbyterian Church, the start of a weekly meeting of Living in America, a women's ESL program founded in 1976 by church members Harriet Yamashita and Joanna Tsuyuki.

Strumming her guitar, Thiel leads more than 100 women—mostly Japanese, mostly in their twenties and thirties—in hesitant sight-readings of "I'd Like to Teach the World to Sing," a spiritual number, and, yes, "Kumbaya."

The group is then divided into seven different classes on the basis of English proficiency. One heads to the kitchen for an almost wordless lesson in baking blueberry muffins; in another room, the most fluent women read aloud American short stories, puzzling them out with the aid of a volunteer who covers a blackboard with useful vocabulary words like *Milkquetoast* [*sic*] and authors' names like O'Henry [*sic*].

After explaining the crucial difference between "passed out" and "passed away," one teacher has her intermediate students play-act how they would handle various domestic emergencies, like "House has been robbed"—a rare occurrence in Japan.

Japanese wives, whose English is negligible and whose visas don't permit them to work, are the least assimilated family members. They busy themselves by rigorously maintaining Japanese culture in their homes and shuttling their children to after-school or weekend "Juku" schools to maintain their Japanese (which keeps them from falling too far behind their classmates back home).

What's more, Japanese women, as a rule, realize the futility of trying to be outgoing—a skill their culture has hardly emphasized. Though Kyoko Nikai, the wife of a United Nations diplomat, attended college in America and is fluent in English, she relies most on her Japanese friends. "Our life-styles, our expectations, are similar," she says. "I know what the ground rules are when I leave my youngest at their house; things can go without being discussed. With Americans, I don't know how much privacy they'd like, or if they'd find something a real burden."

Those who do want to get a taste of America find it nearly impossible. "I asked a neighbor to recommend a suitable camp for my sons," says Chiz Hayami,

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who has been in Scarsdale for eighteen months, "and she just referred me to a Japanese woman."

"You can live here without speaking English," says Kuniko Katz, who has lived in Scarsdale for eight years and in America for twenty. "For five years, I've been writing to Japanese companies to tell them it's not good for the children or the community to have so many here. But nobody's listening."

"IS NOT NECESSARY," SAYS TOKI ANDO when I start removing my shoes at the door of her house. It's Saturday morning, and Toki, 43, and her husband, Akito, 49 (both names are pseudonyms), have just finished watching two hours of Japanese programming on cable TV. Toki is an elegant woman with short hair, dressed meticulously in a sweater, slacks, Hermès scarf, and pearl earrings. Akito, a gregarious bank executive, wears a V-necked sweater with a crest.

The bamboo shelves are jammed with knickknacks from Akito's business travels—Indonesian dolls, Chinese ceramic horses, Australian koalas, a New Orleans doll with a basket of strawberries on her head, and, from every one of the dozens of states he's visited, souvenir spoons.

THE JAPANNING OF SCARSDALE

For years, says Kuniko Katz, "I've been writing to Japanese companies to tell them it's not good for the children or the community to have so many here."

The Andos' daughter, Kei, a senior at Scarsdale High, is supposed to be interviewed but is "sick." They proudly display her souvenir oar from her summer at a Wisconsin survival camp. "She learned American frontier spirit," Akito says. "This year, we send our son, Hoshi."

Last year, Hoshi attended Scarsdale High, but this year he transferred to the newly opened Keio in Purchase, in hopes of getting into Tokyo's prestigious Keio University, where his father went. Though the Keio high-school tuition is $12,000, the Andos were paying close to that last year for a daily tutor for both children. "Hoshi forgets Japanese," explains Toki, "and in math, he skipped a grade in Scarsdale, but at Keio he's at the bottom of the class. Now he study, study, study, his ability up, up, up." Although Keio is just fifteen minutes away, Hoshi lives in one of the dorms, to enjoy the social life and "because of the time he'd lose on the commute." He sees his family once a month.

The cultural gap was not an issue for the Andos. "I don't worry about our children being too Americanized," says Akito, "because Japanese young people also getting Americanized now. Japan needs bilingual, bicultural people."

Akito commutes to the World Trade Center by Cadillac (owning an American car is a common Japanese gesture of goodwill). He is in charge of thirteen Japanese and doesn't get much chance to speak English. The Andos eat mostly Japanese food because "for our generation, American food is too much calories." On weekends, they golf at the Mitsubishi-owned Canyon Club in Armonk.

A colleague chose Scarsdale for them "because of the educational environment and security," and picked out their rental house. But eight months later, they were evicted. "We got a dog, and owner hates dogs," says Akito. "I made mistake. I thought it was allowed in contract." So they moved a few miles away and currently pay $3,900 a month in rent.

"Scarsdale is very nice place to live," says Akito. "Natural environment, many educated people, they are very kind. Many volunteer people helped Toki to get friends. My children received very warmly. There's no such system in Japan like ESL."

Toki's feelings about Scarsdale are mixed. "People look very kind and say, 'I'll help you,' " she says, "but when I ask them to come to my house, they say, 'Sorry, I'm busy.' Neighbors are all gone in daytime, so we can't communicate. I think they don't want to. I understand their feeling; we're living here temporary. And too much communication causes trouble; sometimes people want to ask everything about private things, like husband's income, what university, very talkative, want to have rumor and gossip, or to see our closet or kitchens or bedroom. With Japanese women, I talk about hobbies, flower arrangements, embroidery. I can't say such a conversation to a neighbor; they're not so friendly.

"They think we don't need any help because there are so many Japanese. Sometimes people say, 'Japanese people buy expensive pictures and Rockefeller Center. Why don't they contribute more money for war?' They're smiling, but I get nervous and sometimes lose my words."

"WHAT WILL WE NEED for our conductivity experiments?" asks Peter Haupt, a fifth-grade teacher at Fox Meadow elementary school. His fifteen American students vie for his attention, arms stretching, hands waving, calling out, "A battery!" "Wire!" "A light bulb!" The half-dozen Japanese students in the class remain silent.

The children split into teams to run their tests. After each one, the Americans run around yelling, "Mr. Haupt! It worked!" while the Japanese quietly make careful lists of the results.

To keep up, the grade-school Japanese students become consumed by their schoolwork and often fall asleep in class. Haupt says, "I've heard parents say their kids are up until eleven doing homework, and when I say, 'I'll modify my assignments,' the parents say, 'Oh, no!' "

At Fox Meadow, 26 percent of the 360 students are Asian, and 57 (including several from other countries) are in ESL. Principal Joan McCann knew something had to be done when she asked one on the first day of school, "What is your name?" and he didn't understand. Since then, Fox Meadow has reached out with a PTA group, prepared bilingual handbooks, assigned American "buddies" to newcomers, and enlisted the aid of Japanese mothers. It's starting to work; McCann recently received a birthday card from a third-grade Japanese girl depicting a fox straddling Japanese and American flags and maps. "When I saw it," she says, "I just cried."

Perhaps the school's most significant advance is the weekly after-school Japanese Culture class for American first-, second-, and third-graders, taught by a rotation of Japanese mothers, which covers language, geography, history, and food.

Sachiko Kato began one recent culture class by narrating a translation of the folktale of Momotaro—the "peach boy" who battles an ogre—inserting some Japanese vocabulary words along the way.

Then Kato, perhaps a bit overambitious, tries to explain an upcoming Japanese holiday. "We celebrate first day of spring with lunar calendar. We spread roasted soybean to invite good luck and kick out evil spirits in the house. You throw them, you pick up the number of your age, and you eat them, and that's good luck. And somebody make this kind of mask, against the Oni." Though the fifteen kids murmur throughout this explanation, they perk up when given construction paper, glue, wool, scissors, and

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markers to make their own masks. The mothers talk to each other in Japanese and laugh: "The boys like to make horrible ones," says one of them.

At the end of class, the American mothers come to pick up their children, and ooh and aah about the crafts. Kato tries to explain to one about the soybeans. The American, only half-listening, gushes, "Oooh, that's great."

But when one girl shows Kato her mask, Kato grins. "Last week, we taught her how to write her English name with Japanese characters—Em-i-ly—and this week, she remembered!"

Some Japanese women hold teas to help newcomers adjust to life in Scarsdale.

THE STUDIOUSNESS and affluence of the Japanese has some Scarsdale citizens labeling their Asian neighbors "the new Jews." A longtime resident, one of the few Jews in town in the forties, says, "The Japanese may be like the Jews of the fifties or sixties in terms of working. The students take their work very seriously, and help give other students a standard."

But they also stir up hostility, winning honors and scholarships, taking the Scholastic Aptitude Test (sometimes quite young), and raising the math curve, even though few go on to attend American colleges—a crime of indescribable proportions to the average Scarsdale student.

"Sophomore year, my English teacher was always putting me down, helping Asian students more," says one American high-schooler who admits he's "not an exemplary student." "I don't necessarily have bad feelings toward Asians, but I've seen it in every class. They sit there like they don't understand, then after class they're out in the hall speaking English. Then, in class participation, I get a D because I was talking, and they get an A-plus."

If the Japanese students don't do well in or out of school, their parents tend to respond by clamping down. "The Japanese have a perfectionistic and demanding culture," says counselor Peter Read. "It seems like all that gets paid attention to is things that go wrong, so the kids have very low self-esteem. Many of the students are not allowed out in the evening. *Forget* dating. They end up with suicidal thoughts, running away, severe depression requiring medication. The families are very resistant to outside help; it's very embarrassing to them, so I sometimes refer them to a Japanese psychiatrist. The emotional stress these kids are undergoing is like being on top of a volcano."

IT'S MARCH 14 AT SCARSDALE HIGH, AND consultants Irving Levine and Joseph Giordano are leading a *Donahue*-like assembly on multiculturalism. Off to one side, a woman translates the goings-on into sign language. Levine and Giordano ask various ethnic groups to stand: Jews seem to make up about 60 percent of the crowd; international students call out the countries they're from—Israel, Brazil, Korea, India, Italy, Gambia.

Then Giordano summons a heterogeneous panel to the stage to discuss their ethnic roots, experiences, and sentiments. When the Italian-American representative, a kid named Anthony in a Holy Cross T-shirt, is asked if he ever experiences bigotry, he says, "Some people just joke around, call me a dumb guinea, stuff like that. But I've never had any problem—except I get mad when different groups start speaking their language in the hallways. In their house, it's all right, but I think they should try to speak American. I think it's rude!" Many in the crowd applaud.

"What other language are they going to speak?" asks Kuri Yasuno, who's on the panel. "Are they going to stare at each other for an hour?"

Another Asian tells how uncomfortable she was when she arrived. Then an American girl stands and commiserates. "I feel sad for you," she says. "When I moved here, I hated it. I have a birthmark, so I was called 'doodee neck.' "

A student named David says, "If we went to school in Japan, most of us would go with the people who spoke our language."

"Certain kids are sensitive to everything," says teacher Eric Rothschild later, "but most, no. It's not anti-Japanese as much as adolescent self-absorption."

"Scarsdale kids are pretty intellectually astute," contends assistant principal Corwith Hansen. "If we're having a schoolwide discussion, they can perceive and articulate the problem, but it's like having a nice discussion about poverty and then going back to your rich homes. It doesn't mean it changes anything." And at that day's lunch, the groups remained at separate tables.

"It's something we're continually working on," says principal Fox. "Instead of grand gestures, I believe in day-to-day, consistent effort. . . . Sometimes you have to live through the pain. It's part of the fun, the excitement, the adventure."

The situation may already be working itself out, but in a different way. "The first couple of months I lived in Scarsdale, it was great," says an executive from a Japanese electronics firm. "The other Japanese helped us—where is supermarket, post office. But living in another country is good time to study another culture. We wanted to meet more Americans. So we decided to move to Armonk."

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Blass Appeal

PHOTOGRAPHED BY DEWEY NICKS

Bill Blass has been designing for the seriously chic since the forties, but his clothes—meticulously tailored, elegantly nonchalant—have never looked more of the moment. With hemlines well above the knee, splashed with grass green and hot fuchsia, brash stripes and bold florals, his spring collection is younger than you-know-what. And as for his takes on the sixties, they're just right, not costumey or forced—but then, he was there the first time around. So get with the spirit of the season. Buy a big straw hat. Have a Blass.

By Martha Baker

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Hair and makeup: Cheryl Marks for Oribe at Elizabeth Arden

Fashion assistants: Elizabeth Allen and Anna Rieke

This page: double-faced-wool suit, $3,060 at Bergdorf Goodman and to order at Martha (475 Park Avenue, at 58th) and Saks Fifth Avenue; resin-and-gold-plate pins by Jay Strongwater, about $110 and $120 at Bloomingdale's (early May) and Saks; crocodile handbag, $9,830 at Chanel Boutique (5 East 57th Street); sunglasses by Michele Lamy; gloves by LaCrasia; stockings by Calvin Klein Hosiery. Model: Jane Mayle. Photographed at Little Rickie. Opposite: credits on page 50.

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Opposite: Left, double-faced-wool jacket and sleeveless dress, $2,950 to order at Martha and Saks; porcelain bangle by Patti Horn, $256 to order, and beaded bracelets by June Blaker, $105 each, in Fragments at Henri Bendel; gloves by LaCrasia; stockings by Calvin Klein Hosiery. Right: double-faced-wool jacket and dress, $2,970 to order at Martha and Saks; *faux*-pearl-and-gold-plated-brass earrings by Tutzi May, $166 in Fragments at Bendel's; *faux*-pearl choker by Kenneth Jay Lane, about $105 in Fragments at Bendel's and Kenneth Jay Lane (Trump Tower); straw headband by Patricia Underwood, $80, and straw bag by Dominique Aurientis, about $895 to order, at Bergdorf's; gloves by LaCrasia. Photographed at Little Rickie.

This page: double-faced-wool jacket and sleeveless dress, $3,550 to order at Saks; gloss-and-gold-plate necklace by Roxanne Assoulin, $[illegible]0 to order at Bergdorf's; stockings by Calvin Klein Hosiery. Model: Daria. Photographed at Second Hand Rose.

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Double-faced-wool dress, $1,800 at Bergdorf's and to order at Martha and Saks; multicolor beaded bracelets by June Blaker, $105 each in Fragments at Bendel's; green-glass-bead bracelets by Dayne DuVall, $30 each at Victoria Falls (451 West Broadway) and to order at Jet Lag USA (215 West 40th Street); straw hat by Patricia Underwood, $525 to order at Bergdorf's; suede handbag by Chanel, $1,530 at Bergdorf's in early July; gloves by LaCrasia. Photographed at Gulf Coast restaurant.

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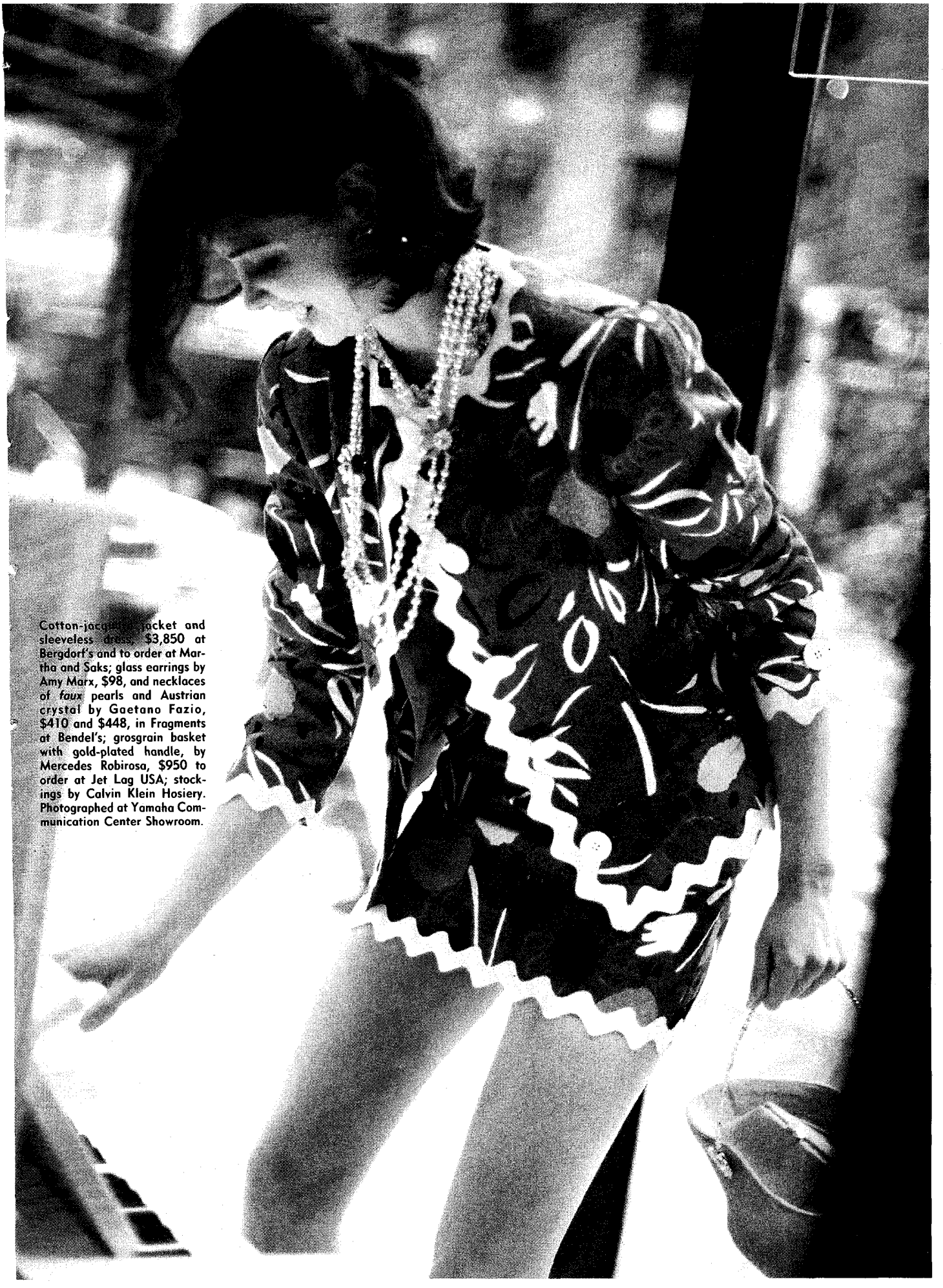

Cotton-jacquard jacket and sleeveless dress, $3,850 at Bergdorf's and to order at Martha and Saks; glass earrings by Amy Marx, $98, and necklaces of *faux* pearls and Austrian crystal by Gaetano Fazio, $410 and $448, in Fragments at Bendel's; grosgrain basket with gold-plated handle, by Mercedes Robirosa, $950 to order at Jet Lag USA; stockings by Calvin Klein Hosiery. Photographed at Yamaha Communication Center Showroom.

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BEST BETS

Even if your garden grows quite contrary, here's an array of useful gear.

By Corky Pollan

Seeds of Change organic-seed collections (Edible Flowers, Rainbow Peppers, and Unusual Salad Vegetables) are $12 to $14 for six or seven packets at Zona (97 Greene Street, 925-6750).

Victorian-style weighted paper-and-metal butterflies are $13 for a box of eight, and moss spheres are $6.50 to $9.50 at the Cooper-Hewitt Museum Shop (2 East 91st Street, 860-6878).

My Trowel, by Joanne Barkan, is $4.95, and child-size steel-and-wood spade-and-pitchfork set is $87 at Wolfman-Gold & Good Company (116 Greene Street, 431-1888).

Mushroom candles are $2.50 each at Lexington Gardens (1008 Lexington Avenue, near 72nd Street, 861-4390).

Backdrop by Happy Mass

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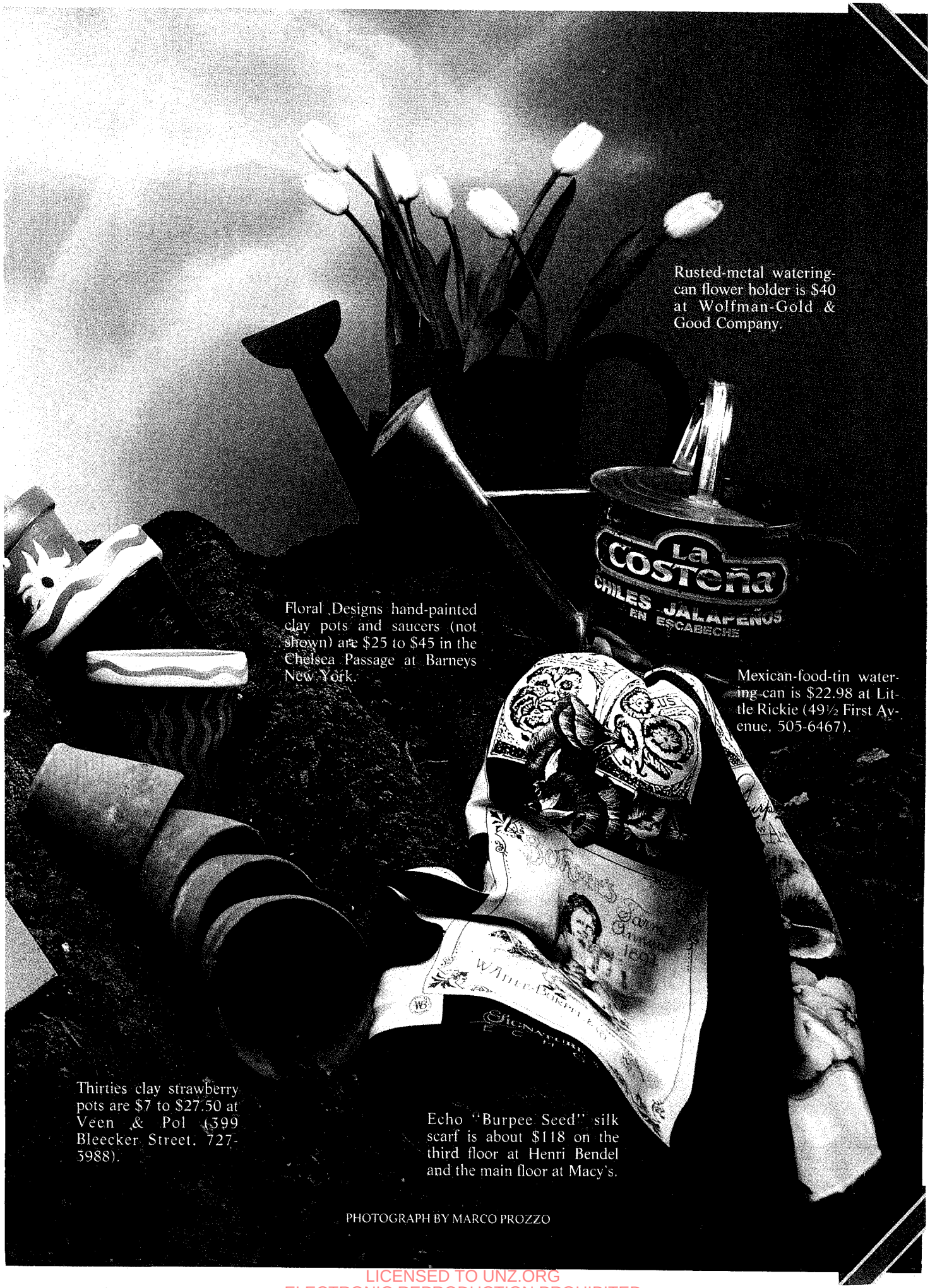

Rusted-metal watering-can flower holder is $40 at Wolfman-Gold & Good Company.

Floral Designs hand-painted clay pots and saucers (not shown) are $25 to $45 in the Chelsea Passage at Barneys New York.

Mexican-food-tin watering-can is $22.98 at Little Rickie (49½ First Avenue, 505-6467).

Thirties clay strawberry pots are $7 to $27.50 at Veen & Pol (399 Bleecker Street, 727-3988).

Echo "Burpee Seed" silk scarf is about $118 on the third floor at Henri Bendel and the main floor at Macy's.

PHOTOGRAPH BY MARCO PROZZO

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Best Bids/Andrew Decker

A PERIOD OF ADJUSTMENT

". . .At Sotheby's on May 7, Georges Seurat's study for *Grande Jatte* is being auctioned; Christie's is heavy on late Di Chirico. . ."

A YEAR AGO, THE EVENING SALES AT CHRISTIE'S and Sotheby's racked up $556 million in Impressionist and modern paintings. Last November, it was $226 million. This season, sales should be around $76-million. Individual prices haven't fallen that much, but potential consignors are wary of a soft market, and some recent buyers are gone. Gallery Urban, which is

Matisse's La Robe Persane, *at Sotheby's.*

headquartered in Japan and was usually good for ten to twenty uninspired Impressionist and modern paintings each season, is reportedly broke, sitting on more than $500 million in inventory.

The up side is that Christie's sale of Impressionist and modern works doesn't have one bad, top-dollar late-Renoir painting of rosy-cheeked girls (or any other Renoir, for that matter), and Sotheby's is offering only three. Recently, the two houses have offered as many as eighteen between them. May will be a season of transition, with sales focusing on artists whose works did not command obscene prices in the eighties.

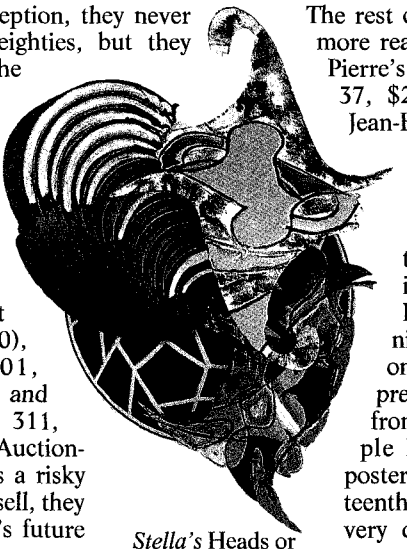
At Sotheby's sale on May 7, there's a Georges Seurat study for *Sunday Afternoon on the Island of the Grande Jatte* (lot 14, $800,000 to $1 million). The work isn't pure pointillism, but it *is* a gem of color and composition. Matisse's *La Robe Persane* (lot 16, $5 million to $7-million) is simply beautiful. Two years ago, it would have brought $8 million to $10 million, says Sotheby's specialist David Nash. "There is still plenty of money around," Nash says, "but the question is 'To what degree do the collectors feel comfortable and to what degree do they intend to buy?' "

Christie's sale on May 8 is heavy on late Di Chirico. Unfortunately, many of the pieces are reworkings of earlier themes, but the slightly surreal and neoclassic *Gli Archeologi* from 1927 (lot 22, $800,000 to $1 million), with its archaeological images and faceless mannequins, is very strong. There's also a good but late Paul Delvaux (*La Ville Endormie,* lot 32, $1-million to $1.5 million) that shows his interest in architecture, disconnected figures, and lighting.

The contemporary sales (Sotheby's, April 30 and May 1; Christie's, May 1 and May 2; Christie's East, May 7) are thin on eighties highfliers like Warhol, Lichtenstein, Johns, and de Kooning. But there are a few. Sotheby's is offering Rauschenberg's great *Rebus,* which Swedish real-estate developer Hans Thulin bought for a record $6.325 million in 1988. With his companies now bankrupt, Thulin is selling *Rebus;* it is estimated at $4 million to $6 million.

Also on sale are Frank Stella's metal wall reliefs (Sotheby's, lot 14, $500,000 to $600,000; Christie's, lot 48, $200,000 to $250,000). The artist's works sailed through the disastrous fall season unscathed. With one exception, they never took off during the eighties, but they should do well in the coming years.

The Christie's sale on May 2 includes a number of very recent works by such wildly successful young artists as Joe Andoe (lot 265, $8,000 to $12,000; lot 299, $5,000 to $7,000), Joan Nelson (lot 301, $15,000 to $18,000), and the Starn Twins (lot 311, $15,000 to $18,000). Auctioning off recent works is a risky business: If they don't sell, they may damage the artist's future sales.



Stella's Heads or Tails, *at Christie's.*

Haitians Rigaud Benoit and

Hyppolite's Macanda, *at Christie's.*

Hector Hyppolite (who was also a voodoo priest) were among that country's first generation of artists whose works were grounded in Western art but dedicated to Christian, voodoo, and Haitian iconography and ritual. Though their creations are often striking and original, the efforts of later artists were mixed and included everything from lively, vital works to airport art, created for tourists.

The Angela Gross collection of Haitian art, up for sale at Christie's East on May 15, contains works from all schools. Hyppolite's *Nude* (lot 38, $30,000 to $35,000) is a fine one; his *Macanda* (lot 27, $22,000 to $25,000)—a scene of red-winged demons executing a purification ritual—is disturbing but still beautiful. The rest of the works are much more reasonably priced: Andre Pierre's *Agoué et La Sirène* (lot 37, $2,500 to $3,000) and Jean-Baptiste Bottex's *Carnival Procession* (lot 60, $800 to $1,200) are colorful and lively.

Poster Auctions International's May 5 sale is in the ballroom of the Diocese of the Armenian Church, 620 Second Avenue (there's a preview on May 3 and 4 from 9 A.M. to 9 P.M.). People have been collecting posters since the late nineteenth century, but it was a very quiet market until fifteen years ago. Alphonse Mucha's classic *Job* (a rolling-pa-

Photographs: top left, courtesy of Sotheby's; top right, bottom, courtesy of Christie's.

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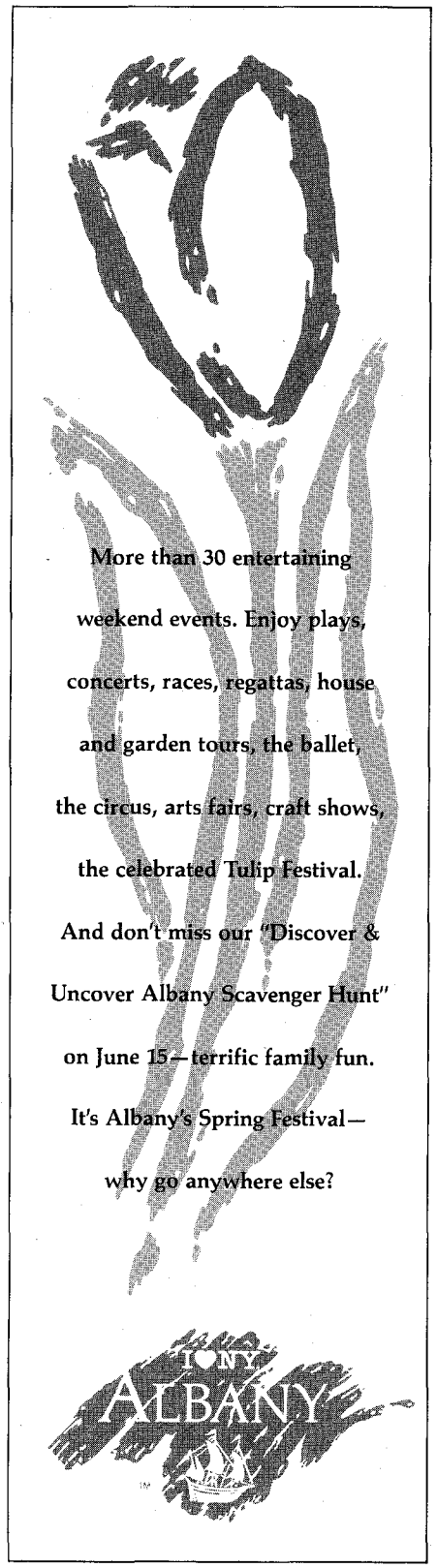
SPRING FESTIVAL



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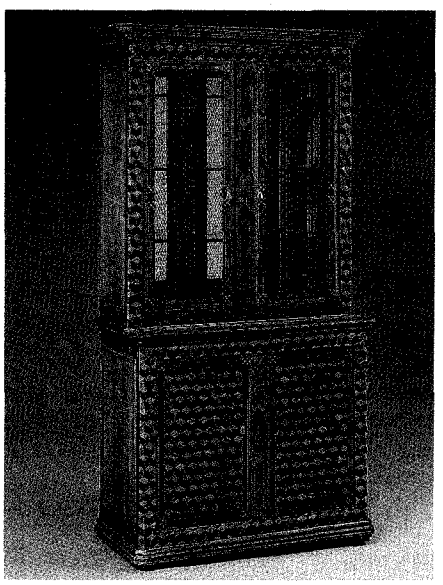
per ad) brought $7,150 in 1985, $22,000 in 1989, and the version coming up, its borders trimmed (lot 315), is estimated at $10,000 to $12,000. According to Terry Shargel, at Poster Auctions International, collectors tend to be single-minded and somewhat fanatic, focusing strictly on one particular genre: hotel, car, or circus posters or posters without words.

Most of the posters in this sale are less than $5,000, though the classics bring more. Mucha's works range from $1,400 to $1,700 (lot 329) to $20,000 to $25,000 (lot 350). A. M. Cassandre's *Étoile du Nord* (lot 145, $9,000 to $11,000) is a strong, stylized graphic from the twenties.

The Christie's (May 8) and Sotheby's (May 18) French-furniture sales have good, solid pieces with international appeal. From the early through the late eighteenth century, French aristocrats paid enough to lure good craftsmen to France from other countries.

Along with splashier and more expensive items, Sotheby's has two nice Louis XIV photophores (lots 12 and 13, $12,000 to $18,000 and $10,000 to $15,000); a good eighteenth-century Louis XV giltwood fire screen with a panel of Aubusson tapestry (lot 79, $5,000 to $7,000); and an elegant, modest Louis XVI mahogany writing table, signed P. GARNIER (lot 108, $5,000 to $7,000).



French furniture at Christie's.

Christie's also has a wide range of property. At the low end is an eye-catching Provincial Louis XVI armoire with cube parquetry (lot 108, $6,000 to $9,000). The craftsman was certainly competent but a little lazy: The parquetry is done only on the front. Among the many chairs is a pair of solid Louis XV pieces (lot 97, $10,000 to $15,000) with their original blue paint and silk floral brocade upholstery. They're stamped ST. GEORGES (Jean-Etienne St. Georges).

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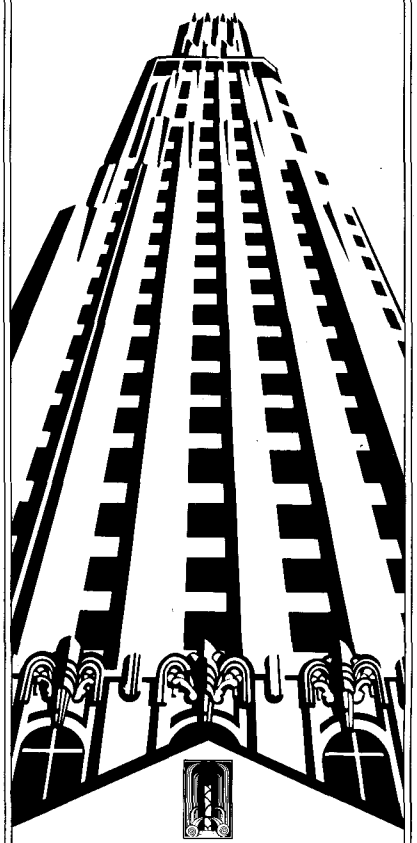

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Music/Peter G. Davis

THE YEAR OF LIVING DANGEROUSLY

"...As Otello, Pavarotti sounded scared out of his wits. Domingo's concert was the musical equivalent of 'Have a nice day'..."

PRIDE, POMP, AND CIRCUMSTANCE: *Nucci, Te Kanawa, and Pavarotti.*

WHEN LUCIANO PAVAROTTI AND PLACIDO Domingo teamed up with José Carreras last summer to form a new pop group called the Three Tenors and cut a best-selling record, it seemed as if opera's two most illustrious overachievers had finally done it all. Not quite. Both divos were in town recently, trying out new projects, living dangerously, and stretching their talents as well as their luck.

Luciano Pavarotti, in fact, has just taken on what may be the most daunting vocal challenge of his career—Verdi's Otello—and performed the role under the only conditions he is ever likely to: in a carefully prepared and controlled concert presentation. The setting was Carnegie Hall; the Chicago Symphony was conducted by Georg Solti, in his final appearance as the orchestra's music director after a 22-year tenure; Kiri Te Kanawa sang Desdemona; Leo Nucci was Iago; some of Sir Georg's favorite British singers were imported for the smaller parts; and naturally Decca/London was on hand to beat the drum and record it all for posterity. Musical glamour can hardly be ladled out more generously these days.

For all of that, Pavarotti's first, and probably last, stab at Otello must be reckoned a mistake—not a foolish one like his inane Hollywood film, *Yes, Giorgio,* but a more serious misjudgment: Verdi's score, after all, is one of opera's supreme masterpieces. At no point did Pavarotti suggest that his basically light, lyric instrument had the proper weight, vocal color, and dynamic range the music requires, or that he even possessed the resourcefulness and imagination to adjust to the occasion. His mechanical, score-bound declamation of the role was even more disappointing—most of the time he simply sounded scared out of his wits. Perhaps he was. When not singing, the tenor sat next to a table with his face buried in a huge white handkerchief, nervously helping himself to an extraordinary variety of potables and refreshments laid out for his convenience.

Of course, none of these visual distractions will matter when the recording appears, and no doubt the microphones can disguise Pavarotti's vocal shortcomings. The whole bizarre affair, in fact, seemed more like a public recording session than a performance, and the overall atmosphere had the same depressing sterility that characterizes so many opera sets nowadays. No one gave the slightest impression of being held in the grip of a tremendous music drama—certainly not Te Kanawa, with her beautiful but blank Desdemona, and Nucci, with his one-dimensional, woolly-voiced Iago.

What little energy there was came from Solti and the orchestra, and even that asset was soon swallowed up in the unrelenting glare, spiky instrumental balances, and slam-bang accents of an interpretation without a trace of songfulness or specific musical character. In no better form the night before, Solti led a crude performance of Mahler's Fifth Symphony that viciously hammered the piece into submission. The one redeeming merit of the Chicago Symphony's visit was the opportunity to hear Sir Michael Tippett's latest work, *Byzantium:* a gorgeous musical exploration of a Yeats poem by this ceaselessly inventive 86-year-old composer, sumptuously sung by Faye Robinson.

PERHAPS **Placido Domingo,** TODAY'S LEADING Otello, dropped by Carnegie Hall to hear what his new buddy would make of the role, although even Domingo, in the midst of his annual New York blitz, must be feeling pressed for time. I've already written about his latest Wagnerian experiment, the title part in the Met's new production of *Parsifal.* In addition to that major undertaking, the tenor has been wielding the baton over a run of Met *Toscas,* starring in his own Carnegie Hall special—a salute to Spain—and shepherding a flood of new recordings into the stores: his fourth Radames in *Aida* (Sony), third Turridu in *Cavalleria Rusticana* (DG), and second Faust in *Mefistofele* (Sony), as well as a recital devoted to opera's Roman heroes (Angel) and another of his oddly faceless pop albums, this one called *Be My Love* (Angel).

The current report on Domingo Industries, Inc., is pretty much business as usual. At 50, he sounds scarcely less fresh and secure than he did 25 years ago, and I often wonder if any tenor has ever been more blessed with such a natural ability to learn and sing so much music so reliably and so often. All that only makes the lack of imaginative engagement in Domingo's work the more disappointing, but his characteristic detachment and careful husbanding of emotional energy might also explain why this hyperactive tenor has never been seriously threatened by vocal burnout. The genial blandness of Domingo's performing personality may also partially account for his wide crossover

Photograph by Jim Steere.

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appeal—millions of people also seem to find fast food delicious and nourishing. His vanilla-flavored Carnegie Hall concert of arias and duets from zarzuelas and Spanish-based operas was certainly the musical equivalent of "Have a nice day." The afternoon following that unexceptional occasion found Domingo conducting *Tosca,* which I heard over the radio, score in hand. Even though the Met orchestra must know the piece by heart, this tricky opera hardly plays itself—scarcely a measure passes without some tiny rubato or change in tempo that must be scrupulously controlled by the man on the podium. To my surprise, Domingo led a performance of authority, cohesion, and dramatic impetus—an impressive achievement, especially considering the erratic cast and, as I recall it, how tentatively he conducted *Tosca* back in 1974 at the City Opera. It's good to know that this obsessive musical polymath shows growth in at least one of his many capacities.

A CAUTIONARY VOICE TOLD ME TO GIVE **Spirituals in Concert** a miss when it played Carnegie Hall last year. The major-media trappings of the event seemed something less than spiritual, even deeply foreign to this direct and piercingly honest music: two famous divas, Kathleen Battle and Jessye Norman; a full symphony orchestra, chorus, and instrumental soloists conducted by James Levine; Deutsche Grammophon's microphones and CAMI Video's television cameras poised to capture what was sure to be a lot of star chemistry.

Well, the DG recording has now arrived (429 790-2), and I put on one of my favorites, "They Crucified My Lord," to hear if I had in fact missed out on something wonderful. A loud crash on the tam-tam, ominous timpani strokes, a male chorus moaning, "Calvary," harsh metallic hammering at the crucial moment, grandiose operatic rhetoric from Norman, and an earsplitting choral scream as "He hung his head and died" suggested that perhaps I hadn't. Just to reassure myself, I replaced this hokum with Marian Anderson's 1941 recording of the same spiritual (RCA 7911) and felt better right away. Accompanied by a few simple piano chords, Anderson's performance is quiet, intense, and torn from the heart, which is how I had always supposed this spiritual should sound—and sung by one of this century's greatest voices, too.

The rest of *Spirituals in Concert* never resorts to such gross melodrama, and no one will dispute the vocal qualities of Battle and Norman. Each soprano has some beautiful moments, and their fans won't be disappointed, but I sense little genuine emotional involvement. Levine provides sluggish orchestral accompaniments, and the whole overinflated MGM aura of the project must be a turnoff for anyone who loves this music.

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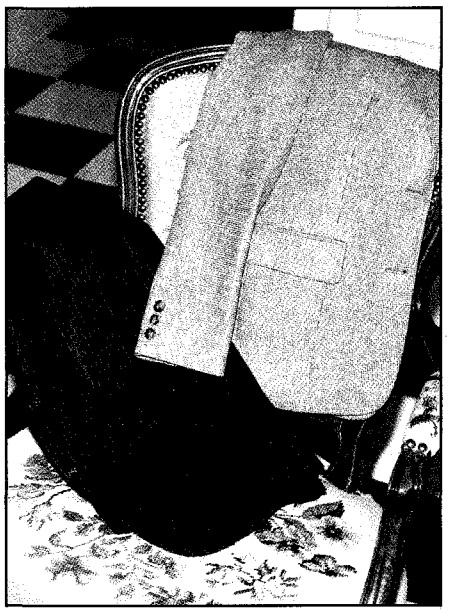

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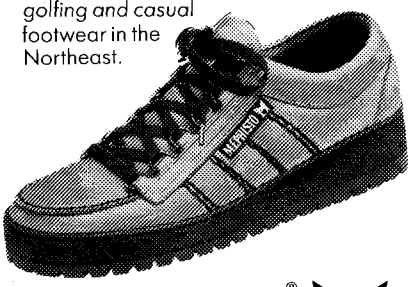

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Boston Symphony Orchestra

Friday, April 26

Seiji Ozawa, Conductor
Mstislav Rostropovich, Cello

The 1991 North American Tour of the Boston Symphony Orchestra and Seiji Ozawa has been made possible by a generous grant from NEC.

Tickets: $65, $45, $35, $28, $14

Kathleen Battle

Saturday, April 27

Carnegie Hall Recital Debut
Margo Garrett, Piano

Centennial funding provided by Mutual Benefit Life.

Tickets: $50, $35, $30, $25, $12

A Celebration of Jazz

Sunday, April 28 at 7:00 PM

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Dizzy Gillespie with The Centennial Jazz Orchestra
Jon Faddis, Musical Director

Produced by George Wein

Limited ticket availability

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Monday, April 29

Yuri Temirkanov, Conductor
André Watts, Piano

Centennial funding provided by Ralph and Jean Baruch.

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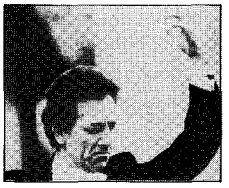

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Tuesday, April 30 at 7:00 PM

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Jean Ritchie
Ruth Rubin
Charlie Sayles
Pete Seeger
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Produced by George Wein

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Wednesday, May 1

Zubin Mehta, Conductor
Van Cliburn, Piano

Centennial funding provided by the Fan Fox and Leslie R. Samuels Foundation.

Limited ticket availability

The Cleveland Orchestra

Thursday, May 2

Christoph von Dohnányi, Conductor
Gidon Kremer, Violin

All Carnegie Hall Centennial commissions are made possible, in part, by a Challenge III Grant from the National Endowment for the Arts.

Tickets: $65, $45, $35, $28, $14

Metropolitan Opera Orchestra

Friday, May 3

James Levine, Conductor
Jessye Norman, Soprano

Centennial funding provided by Mr. and Mrs. Richard Debs.

Tickets: $65, $45, $35, $28, $14

Emanuel Ax Isaac Stern Yo-Yo Ma

Saturday, May 4 at 9:00 PM

Emanuel Ax, Piano
Isaac Stern, Violin
Yo-Yo Ma, Cello

Centennial funding provided by Metro Mobile CTS.

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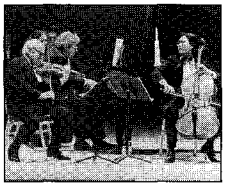

Carnegie Hall Centennial Gala

Sunday, May 5 at 4:00 PM and 9:00 PM

Tickets are on sale now!

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The Carnegie Hall Centennial Gala is made possible by the generous support of Primerica Foundation and Mr. and Mrs. James D. Wolfensohn.

Weill Recital Hall

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Guarneri String Quartet

Thursday, April 25

An Evening of Chamber Music

Isaac Stern, Host

Friday, April 26

Orion String Quartet
Sharon Kam, Clarinet
Diaz String Trio

Rhythm in Mind

Saturday, April 27

Steve Coleman, Artistic Director featuring
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Ed Blackwell
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Produced by George Wein

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Tuesday, April 30

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Albert Fuller and the Helicon Ensemble

Wednesday, May 1

Albert Fuller, Artistic Director and Harpsichord
Stanley Ritchie, Violin
Jaap Schroeder, Violino Piccolo and Violin
Additional artists to be announced

This concert is made possible, in part, by a generous grant to Carnegie Hall by Miss Alice Tully.

A Springtime Vocal Gala

Thursday, May 2

Marvis Martin, Soprano
Christopher Trakas, Baritone
Charles Wadsworth, Piano
Instrumentalists to be announced

A festival concert created by Charles Wadsworth, of solo and duet vocal repertoire with instruments.

Cabaret at Carnegie

Friday, May 3

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Alex Rybeck, Musical Director

Produced by Donald Smith

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Movies/David Denby

DIRK VICTORY

"... *Daddy Nostalgia* is fascinating because it's all about Dirk Bogarde's personality and the way that people respond to it..."

SOUL MATES: *Bogarde and Birkin play a father and daughter.*

SO MUCH EMOTION PASSES ACROSS DIRK BOgarde's face in **Daddy Nostalgia,** Bertrand Tavernier's new film, that the performance is like an exquisitely calibrated mechanism threatening to go out of control. Bogarde, 70, taking his first movie role in twelve years (he has been writing books), has never been this openly expressive before. He plays a selfish man who's dying and wants to hold on to the pleasures of his life. In his little villa in the south of France, he seeks reconciliation with the grown-up daughter (Jane Birkin) he has always slighted. The movie, a "chamber film"—all little scenes and revealing nuances—is too thin and too complacently literary, but Bogarde's work is startling. He is so intense that he's rather racking to watch.

No one under 25, I've discovered, knows quite who Bogarde is. Yet he was one of the biggest postwar British movie stars, and he has had one of the strangest careers. In more than 60 movies, he has played just about everything. He was a leading man in English thrillers and comedies of the fifties, appearing frequently as a charming, improbably handsome young doctor in standard farce films. Civilized and ironic, with small touches of hauteur that saved him from romantic banality, he was the educated woman's heartthrob, insouciant and intelligent.

At the beginning of the sixties, in *Victim,* he played a married homosexual barrister who thwarts a blackmail attempt. It was a very square role in a very square movie (which nevertheless played a part in changing England's laws regarding homosexuals), but it must have opened some door for him, because he was never conventional again. A few years later, in *Darling,* he was Julie Christie's impatient though fundamentally decent lover, but he was memorably mean, sneaky, and insidious in such modernist exercises in loathing and self-hatred as the two Losey-Pinter films *The Servant* and *Accident.* His charm had become the outer skin of a uniquely rotten apple: He either betrayed someone or suffered betrayal in every film.

Having propelled himself into the international avant-garde, he appeared as the family head in Visconti's ludicrous Nazi bestiary, *The Damned;* he was Thomas Mann's Aschenbach merged with Mahler and pining after a beautiful young boy in Visconti's interminable *Death in Venice.* Sensitive but irritable, and too realistic to be anything but selfish, he was always a conscious sinner, and so seemed to embody the special trials of a specifically modern personality. He was any of us in dishonorable moments. Later, when he became the cinema's licensed decadent, he slipped into camp, exposing himself in such fancy trash as *Modesty Blaise* and *The Night Porter.* He looks healthier now than he did twenty years ago.

He is still very handsome. The brown eyes are as sensual as ever, the jawline as graceful; his hand still darts to his forehead anxiously, a gesture that conveys as much glamour as pain. Daddy, a retired British businessman, debonair but evasive and remote, has behaved badly all his life. When he falls ill, his screenwriter daughter, Caroline, shows up from Paris; he no longer has much to say to his French wife, Miche (Odette Laure), who has retreated into religion and a pained, silent disapproval of everything. But the high-strung, brainy Caroline becomes his soul mate.

At first, Bogarde seems buried deep within himself, showing only Daddy's humiliation at being tired all the time. But the man under the invalid slowly comes into focus. He's not meant to be a profound figure—only pleasure-loving and fastidious. In his talented daughter, you can see his feeling for beauty flowering into a more independent and creative life. Caroline is taut and overdefined; she comes to a boil quickly, blurting out things that other people think but keep to themselves. The English-born Jane Birkin, tomboyish at 43, is very well known in Europe but has never caught on here. Birkin is a major personality without quite being an actress. She has broad shoulders, a bony but beautiful figure, gapped teeth, and an enchanting, rueful smile. She's always likable.

The screenplay, by Tavernier's ex-wife, Colo Tavernier O'Hagan, is all delicate sensibility and suffers from a certain vacuous poeticizing. I wish the movie were more vigorous, that nature were used as more than a wistful backdrop. *Daddy Nostalgia* is fascinating, however, because it's all about Dirk Bogarde's personality and the way people respond to it. The play of pride and regret in his face is mesmerizing. There's a good scene in which he says that life was "sweeter when there was servants," and Birkin loses her temper. His remark "You have to look at beauty as if you were looking at it for the last time" will stand as an aesthete's brutally pragmatic advice to a sadly polluted world. ■

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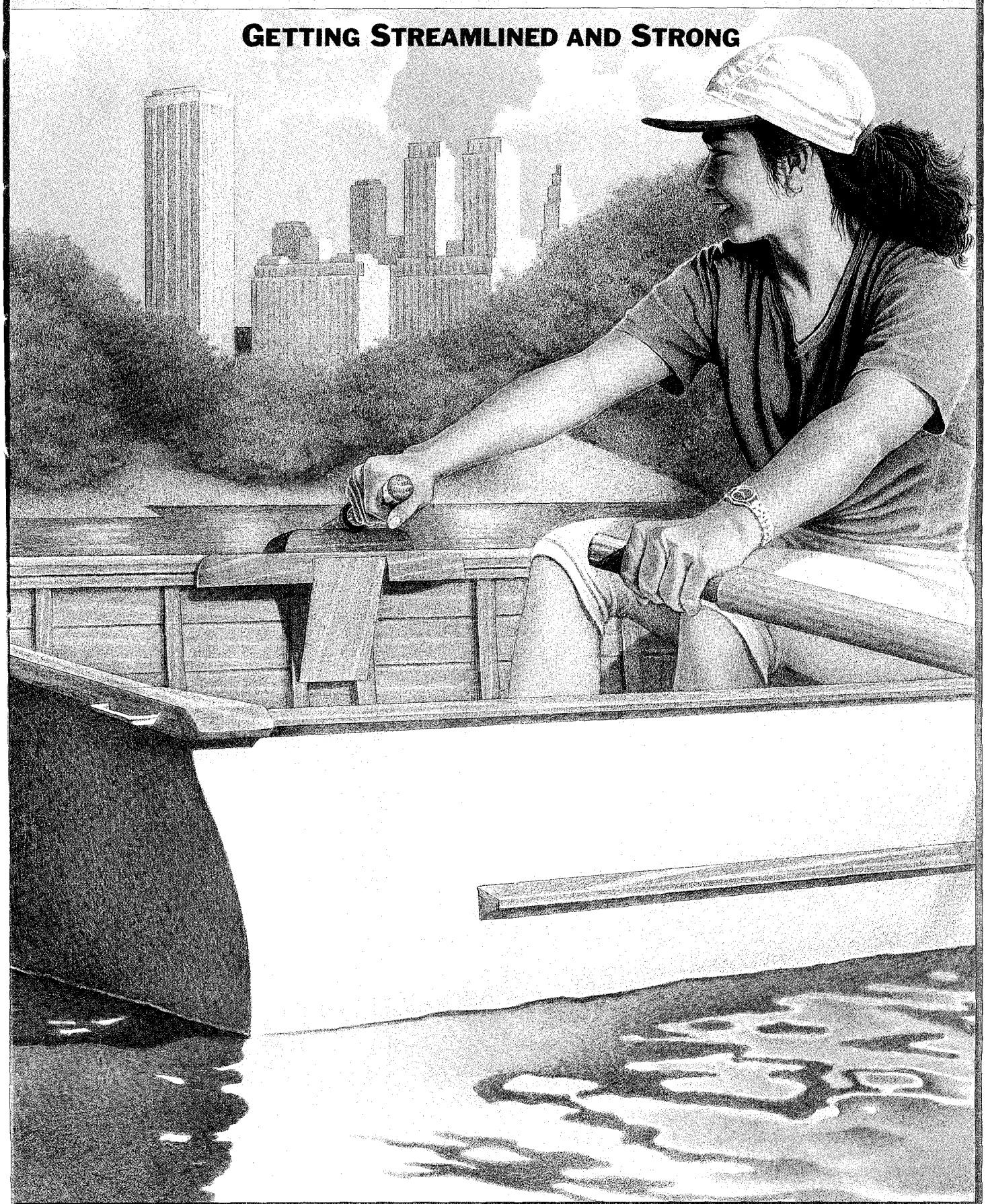

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SUMMER HEALTH & FITNESS

GETTING STREAMLINED AND STRONG

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Allan Horing
Managing Editor

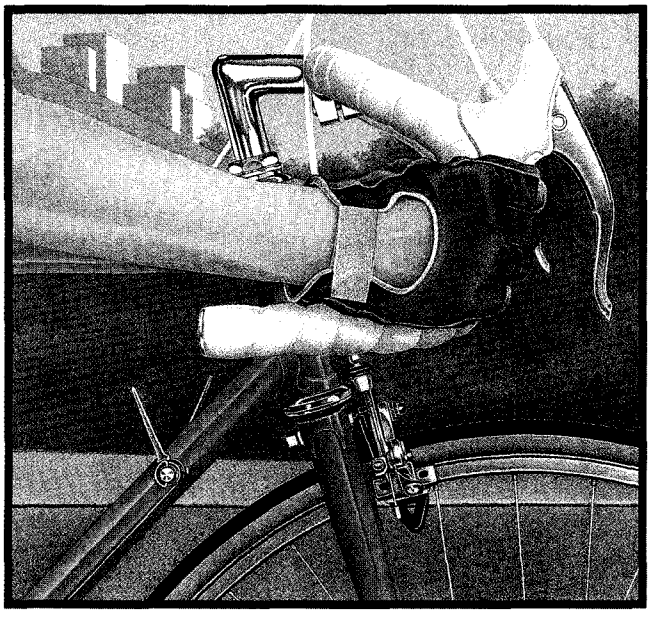
Richard Mantel
Design Director

Lori Stevens
Research

Scott Hunt/InkWell, Inc.
Design Production

Illustration by
Barbara Banthien

When the warm weather returns, New Yorkers can be seen back on their way to health and fitness—jogging, Rollerblading, and rowing in Central Park. Routines and regimens are moved out-of-doors, and exercisers head for the city's sparkling riversides and shady parks. Bicycling is the perfect exercise on glorious summer days, as pedalers make headway not only healthwise but also milewise: an hour or two of vigorous cycling can get one out of the city and into cooler outlying regions.



Kids aren't the only pedal pushers. In fact, most bicycles these days are bought by and for adults. And so-called mountain bicycles—with their fat tires, straight handlebars, and comfortable seats—are taking over the road. Also known as city bikes, these recreational two-wheelers have been refined to suit urban use. Sales of lightweight hybrid or cross models ($300 to $800 from such U.S. companies as Trek, Specialized, and even old Raleigh) are booming across the country and around the world.

According to Louis Dall'Orso, assistant manager of Metro Bicycles (1311 Lexington Avenue, at 88th Street, 427-4450), most of these "off-road" bikes are actually being ridden *on* the road: "The six-mile Central Park loop is the most popular place to ride in the city, and it's the only place in the park where bicycles are allowed. People also ride their bikes down in Battery Park, which is very scenic, and up to Nyack on 9W in New Jersey, on the other side of the George Washington Bridge."

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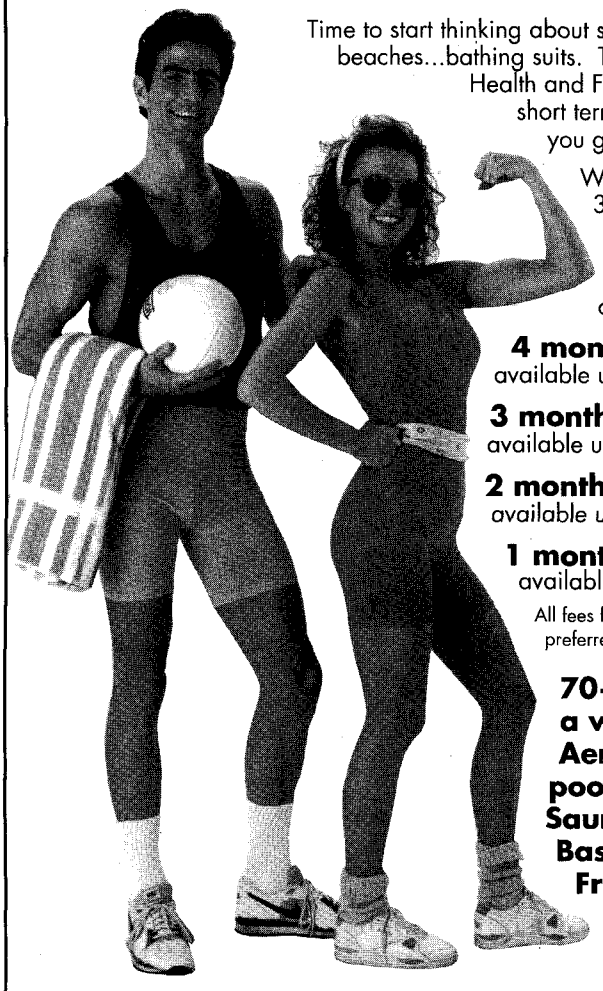
It's that time of year again.



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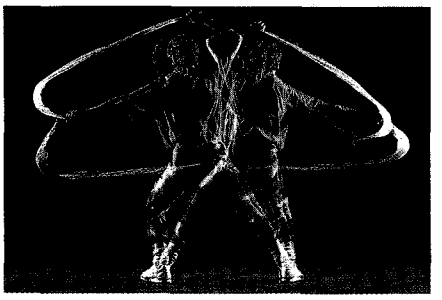

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Want to hit the road and head out of town? The Five Borough Bike Club affiliated with American Youth Hostels (932-2300) organizes day and weekend bike trips from the city. The weekend trips ($100 to $200 per person) are all within a 100-to-300-mile radius. Destinations include Cape Cod, Vermont, the Poconos, and Pennsylvania Dutch country. The group stays overnight at a hostel or inn and returns by van.

The New York Cycle Club (242-3900) also leads trips, including an annual ride to Montauk from Manhattan on May 19. The group of up to 40 (nonmembers are welcome) stops in Patchogue and Southampton and relaxes on the bus back from Montauk. "We ride in style and come back in style," says club president Lisa Halle.

Brooks Country Cycling and Hiking Tours (874-5151) and Breakaway Vacations (722-4221) also offer trips. Prices often include accommodations and transportation, and bike rentals are available for an additional fee. For those seeking a challenging off-road experience, Breakaway has a mountain-bike trip to the Berkshires in September.

BIKING THE SKI TRAILS

The mountain-biking phenomenon has created new opportunities for ski resorts looking to extend their active seasons and make up for recent mild winters. A number of resorts are opening their trails and service roads to mountain cyclists, as well as offering rentals and instruction.

"It just so happens that a large percentage of our skiers are also mountain bikers," says Jim Elder, mountain biking coordinator at California's Snow Valley Ski Resort. Snow Valley made the skiing/cycling connection early, installing special hook attachments so cyclists can ride the chair lifts with their bikes.

In the Northeast, Ski Windham, Sugarbush, and Stratton all offer mountain-biking programs. Vermont's Mount Snow (800-451-4211) has one of the most extensive, with more than 100 miles of trails and dirt roads open to cyclists. There's also a mountain-bike school, rentals, and races sanctioned by the

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National Off-Road Bicycle Association.

"We don't allow the bikes up on the lifts," says Mount Snow's Peter Johnson. "But if you can make it to the top and you want to have that surge of riding downhill...you probably know what you're doing."

Sunday River in Maine (207-824-3000) does allow cyclists on the lifts with their bikes (helmets and liability waivers are required). "We've got a hairy single-track run off the back side of the mountain," says spokesman Skip King. "I don't think anybody's ridden all of it yet."

PEDALING IN PLACE

Back in town, computerized stationary bicycles in the health clubs simulate on- and off-road rides, and low-slung recumbent bicycles are making a comeback. The Gym Source (45 East 51st Street, 688-4222) can install a recumbent bike—as well as any other type of exercise equipment—in a home or office.

Also designed for home or office exercise, the familiar Nordic Track cross-country-skiing machine has recently been joined by three new workout devices: the Nordic Row TBX, the Nordic Power lifter, and the Nordic Fitness Chair.

The rower and lifter offer design variations on standard fitness machines. The chair—which mounts a five-position upper-body exercise mechanism on a padded, backed seat—provides a strength-training workout in under 30 minutes. The nylon pulley cords have hand grips and are similar to those of the original cross-country machine. The Nordic Chair models range in price from $500 to $12,000; optional leg attachments are available (to order, call 800-848-7786).

Another innovation, the Flo, gives aerobic exercise a twist. Now in use at the YWCA and in several aerobics studios (including Body Design by Gilda), this five-foot-long, plastic sleeve can be filled with up to one quart of water and used in a five- to 20-minute workout session that strengthens and tones muscles and improves flexibility and coordination.

At the more advanced stages, the so-called Flo Motion routines merge New Age martial-arts movements with dance. All the while, the soothing swooshing sound of the water helps to relax the mind. The Flo comes in five adult sizes and two children's sizes and is priced at about $40, including an instructional video and patch kit (to order, call 800-472-7777).

After a good workout at home, outdoors, or in the club, a relaxing spa treatment or visit to a beauty salon like those on the following pages is well deserved. From seaweed wraps and soothing facials to a short-short summer cut, care of body, skin, and hair is all part of keeping fit.

—ALLAN HORING

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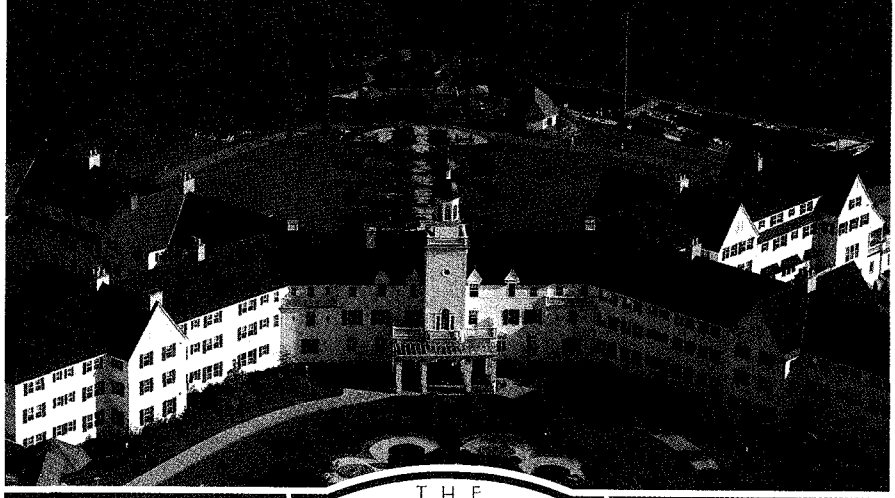

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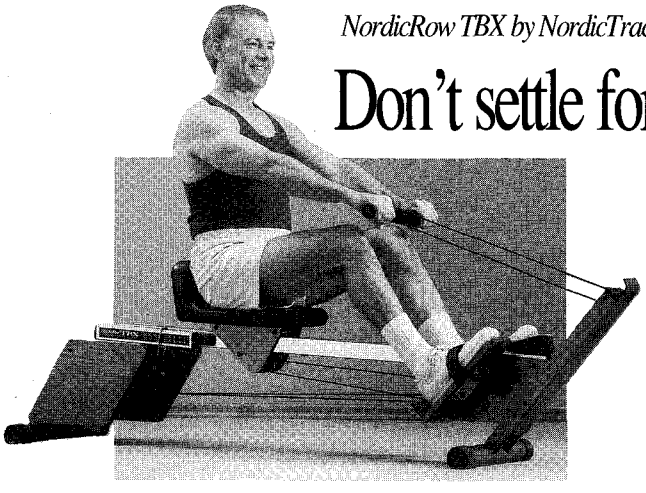

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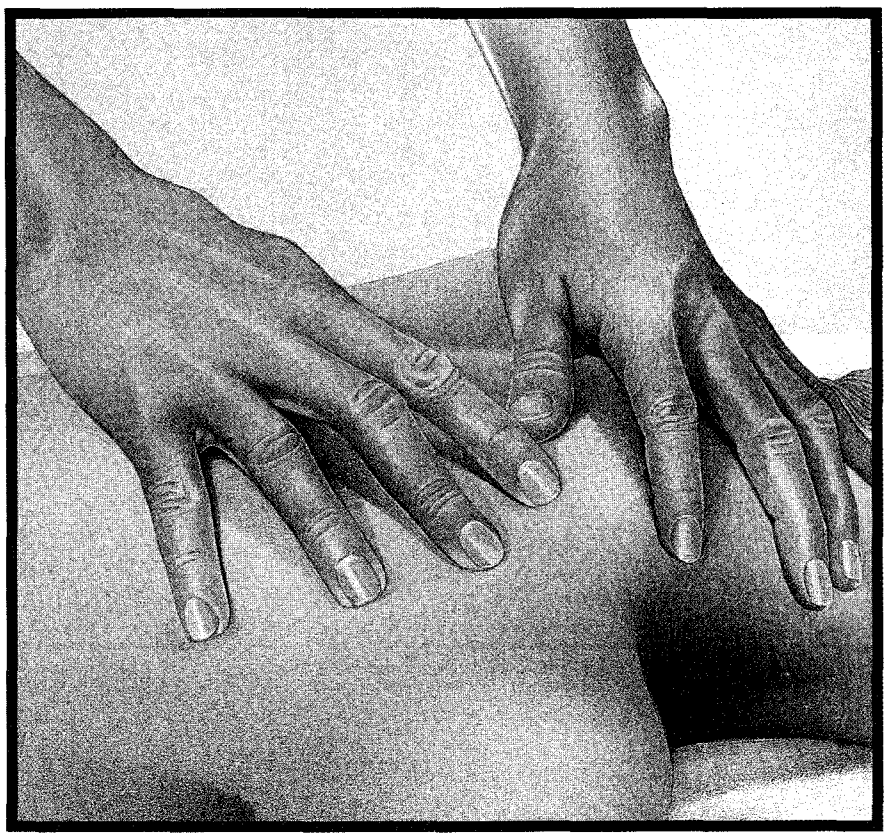
BEAUTY TREATMENTS



City Spas and Salons

BY DIANE CLEHANE

Spring break used to mean getting away for a week in the sun to prepare for the arrival of summer. Now, it needn't involve an extended—or expensive—vacation. A few hours at one of the city's spas or salons can gear up the body and recharge the spirit for the warmer months ahead.

If heading south to get a tropical tan is out of the question, a trip to the **Clarins Spa at the Frederic Fekkai Beauty Center** at Bergdorf Goodman (754 Fifth Avenue, 753-9500) offers the same results without the risk of sun damage. The self-tanning body treatment ($75) and exfoliating body scrub give a summer tan a head start with natural-looking color in two to three hours. Clarins's self-tanning milk is included in the price to keep the "tan" aglow afterwards.

At the **Beauty Salon at Saks Fifth Avenue** (611 Fifth Avenue, 940-4000), the two-hour executive escape ($115) lasts about as long as a business lunch. And for those who just can't leave the office behind, there are even fax machines and telephones available.

The "escape" includes a twenty-minute neck and shoulder massage, hot-oil manicure with nail buffing, plus a choice of either a mini-facial with Adrien Arpel products, scalp massage and styling, or a shampoo, haircut, and styling, as well as makeup application.

Bloomingdale's offers a choice of city spas right inside its doors. At the **Lancôme Institut de Beauté** (705-3166), a deep-pore cleansing facial ($50) takes an hour and leaves skin clean and refreshed. There are also Programme Homme facials for men ($50) and a variety of 90-minute facials ($60 to $70) that include specialized skin treatments and a relaxing foot massage.

In addition to the complete line of Estée Lauder skin-care products and fragrances at the **Estée Lauder Spa** (980-9040), there are many luxurious treatments that can be completed in an hour—or less. A deep-cleansing back treatment ($50) zeros in on an often-neglected area and helps clear up breakouts and polish dry, dull winter skin before one slips into summer's barer styles.

The "perfect pedicure" ($27.50) gets feet ready for sandal season with a skin-softening treatment and foot massage. The half-hour manicure ($13.50) puts the latest Lauder colors at arm's length. Specialized facials ($25 to $80, $50 for men) are also available for teens and those with normal-to-dry skin or adult acne.

In 1989, **Chanel** opened its only treatment room in the U.S. at Bloomingdale's (705-3444). This full-service facial salon offers a variety of treatments. Each begins with a skin analysis by a trained and white-gloved Chanel aesthetician. A relaxing neck-and-shoulder massage and gentle skin exfoliation, toning, and moisturizing follow, while hands and arms are moisturized in heated mitts. A makeup session with Au Courant Couture Colours completes the process.

Facials are $60 ($325 for a series of six). The total Chanel experience ($90; $450 for six) is an extended treatment that includes a light, delicate massage of the face and throat. Complimentary make-overs are available at the Chanel counter.

The **Institut Jeanne Gatineau** salons at Henri Bendel (712 Fifth Avenue, 373-6358) and Bloomingdale's (705-2871) have brought Parisian skin-care techniques to the States. Spa treatments are custom-designed, in sessions of 90 minutes ($125), three hours ($250), or the "cure series" of five 90-minute sessions ($500).

The **Erno Laszlo Institute** (at Macy's, Saks Fifth Avenue, and Bergdorf Goodman) has streamlined its personalized skin-care ritual to help customers save time and money. To become a member of the institute, a client buys the four essential products for cleansing, toning, moisturizing, and balancing the skin. The introductory skin-care essentials kit ($35) is personalized according to skin type. Skin-type analysis is available at the Erno Laszlo counter, and regimens are available for men and young adults as well.

Skin-care products by **Biotherm** (available at Saks and Macy's) can help a woman prepare for summer. For legs, the contour total cellulite resister ($38.50)—a cooling cream/gel to be used daily after bathing—is formulated to combat puffiness, dimpled

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To determine the condition of your hair, a few strands are plucked and put under a microviewer, which projects the image of the hair shaft, root, and bulb on a small screen, magnified 80 times. The technician explains what the image reveals: Perhaps the roots have been damaged by stress or an oily scalp. Excessive shampooing or a permanent may have weakened the hair shafts, and the beginnings of breakage are visible.

Other problems are evident without the help of the microviewer, such as thin, limp hair, prematurely graying hair, and dandruff. Even hair that simply needs taming or extra body can be improved at Lazartigue.

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After the complimentary diagnosis, the hair expert writes out a personal prescription for a daily and weekly hair-care program using products developed precisely for the specific hair type. A few weeks later, during a free follow-up visit, the specialist can help the customer fine-tune his or her regimen for long-term beauty.

J.F. Lazartigue's line of specially formulated hair-care products is available at:

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The prescription is likely to include a combination of products from the Lazartigue line, such as pre-shampoo nourishing cream, marine-mud hair mask, milk shampoo, hair-volume tonic, conditioner, and hair-styling and sun-filtering gels. In addition, Lazartigue offers coloring creams to add shimmering highlights and coloring emulsions to remove gray, neither of which contains the damaging peroxide and ammonia found in many hair-coloring formulas.

Jean François Lazartigue, who originated the Lazartigue concept of personalized hair care, has worked for 20 years developing a line of products that help to solve a wide range of problems. The ingredients are soothing and exotic: salmon protein, shea butter, collagen, yucca, and jojoba oil.

The products are easy to use at home. Clients who prefer to be pampered can schedule a salon treatment at Lazartigue, or have their own hairdresser apply the special weekly treatments.

DO YOU HAVE ANY QUESTIONS?

Those who have tried the Lazartigue approach to hair care know how it feels to have healthy hair. Soft and shiny, fragrantly clean and full of body, strong and beautiful hair comes from personalized attention.

The staff is happy to answer questions, so don't hesitate to stop by. The Lazartigue Diagnostic and Advisory Hair Center is open Monday through Saturday, 10 A.M. to 6 P.M.

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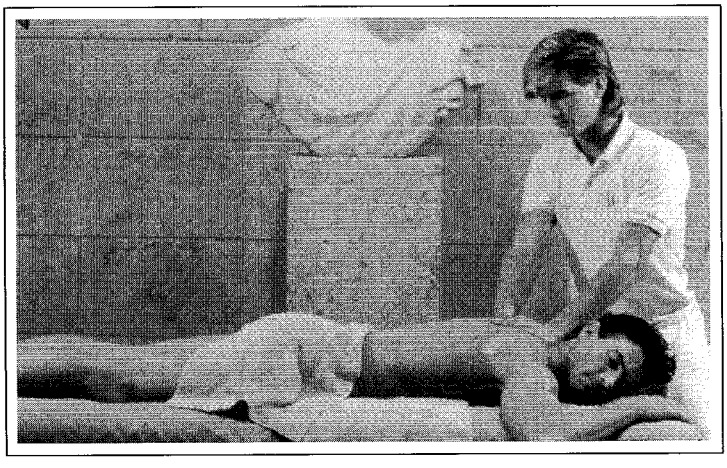

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texture, padded contours, and loss of tone.

Biotherm will offer a complimentary body-fitness analysis at Macy's May 2 through 4. The computerized body analyzer measures a customer's current fitness level by her overall percentage of body fat. Following the fitness analysis, a Biotherm beauty specialist will explain products and offer free samples.

For smooth summer legs, **Lucy Peters International, Ltd.** (150 East 58th Street, 486-9740) offers safe and permanent hair removal. The Integrated System uses patented equipment available exclusively at Lucy Peters, and comes with a written warranty specifying the number of hours and length of time needed for treatment. Costs vary accordingly.

BODY BEAUTIFIERS

The serene, spa-like atmosphere at **Georgette Klinger** (978 Madison Avenue, 744-6900) is the setting for a half-day of beauty ($155) that begins with a facial in a private room with oversized lounge chairs and plush quilts. The treatment features a massage, a soothing herbal-tea steaming, and a mask formulated for the individual's skin type.

Lia Schorr (686 Lexington Avenue, 486-9670) caters to the busy executive. "Business is much more competitive these days," says Schorr, "and looking and feeling good gives people the extra confidence they need." Her salon is open seven days a week, and will schedule appointments as early as 7:30 A.M., as well as late hours. Lunch can also be ordered during an appointment.

Behind the red door at the **Elizabeth Arden Salon** (691 Fifth Avenue, 546-0200), which is currently being renovated, a woman can find everything she needs to update her look. The four-hour "miracle morning" ($175) is a pampering mini-retreat that includes a body massage, facial, makeup application, and manicure. A light snack is served midway through the morning. A haircut and styling completes the make-over.

The **Peninsula Spa** (700 Fifth Avenue, 903-3910) blends old-world luxury with New York style–efficiency. For $200, the "jet-lag booster" provides head-to-toe care that begins with an anti-stress facial to counteract the effects of atmospheric changes such as air pressure and climate, as well as the drying effects caused by travel.

A Mooretherapy treatment (in which mud is applied to the skin to restore important minerals) and a full body massage complete the process. The price also includes unlimited use of the fitness facilities, swimming pool, steam room, and sauna. Exercise apparel and personal-care amenities are provided. In addition to the programs listed at the spa, clients can create their own spa package to suit their needs.

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FACE FORWARD

The **Dr. Ronald Sherman/Trish McEvoy Skin Care Center** (800-A Fifth Avenue, 758-7790) offers medically supervised facials ($95) from this husband-and-wife team. Dr. Sherman is a dermatologist and Ms. McEvoy is a skin-care specialist and makeup artist.

Dr. Sherman will first analyze the skin and prescribe the specific treatment necessary. The skin is then cleansed, steamed, and given a deep-pore cleansing. Then a mask is applied. McEvoy's one-hour makeup lessons are $300; $200 with a member of her staff.

Ling Chan, owner of **Ling Skin Care** (48 West 17th Street, 989-8833), says she practices an Oriental, holistic approach to skin care. For her facials ($50), she prepares masks and creams formulated for the client's needs with special herbs. A shiatsu massage and deep-cleaning treatment are part of the process, followed by successive pore-tightening and moisturizing masks. Ling's ginseng-herbal facial is $70.

Wanda's European Skin Care Center (119 West 57th Street, Suite 520, 247-1202) offers European facials ($60) that include skin analysis and a discussion of diet and nutrition. A complete cleansing is followed by a massage and mask. The facial concludes with a light application of makeup.

The urban warrior can take refuge at **John Allan's Men's Club** (54 Stone Street, 422-3686). The downtown establishment near the city's financial district is a club in feeling only. "I wanted to give men the same level of service and treatment that is available at women's salons," says John Allan Meing.

For $44, men can enjoy a shampoo, haircut, hot towel, shoe shine, manicure, and valet service, as well as shoot pool and have a complimentary drink at the bar. While the surroundings fit the image of an "old boy" private men's club, the prices are within reach. A Bronze membership is available for $395 for 12 visits. For $975, a client can buy a year of unlimited visits.

Rich in vitamins, minerals, and amino acids, seaweed nourishes the skin and can leave it smooth, softer, and even younger looking. Inside the two-story townhouse of the **Anushka Institute** (241 East 60th Street, 355-6404), Anushka supervises a staff specializing in seaweed body wraps and aromatherapy massages that can coax fatigued and out-of-shape bodies into looking rosier, smoother, and more taut.

The seaweed wrap ($80)—also known as thalassotherapy—takes one and a half hours. A creamy, deep-green mask is applied from the neck to the bottoms of the feet, which helps the body eliminate toxins while absorbing important trace elements. A tepid shower follows with crushed-seaweed soap. After the entire process is completed, a minty

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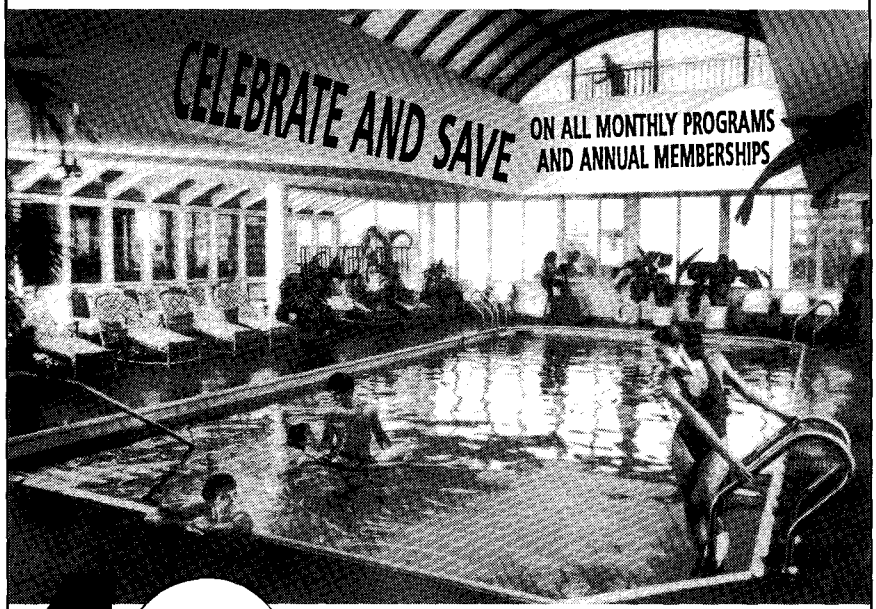

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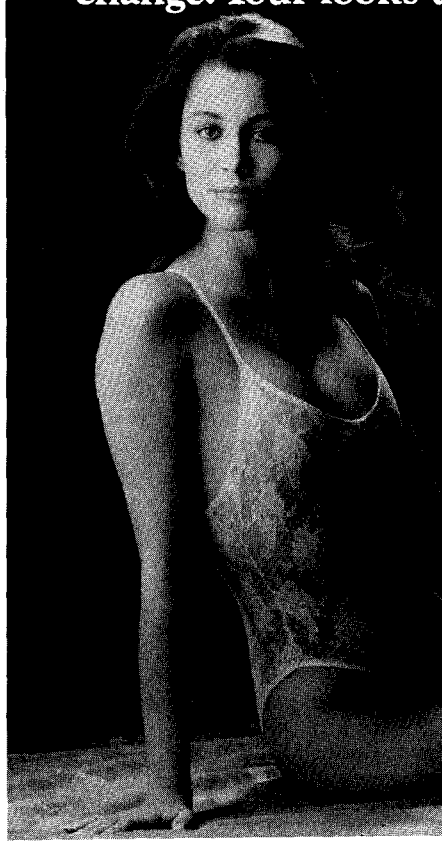

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body balm is applied to refresh and renew the skin.

Some of New York's top models turn to the **Susan Ciminelli Day Spa** (601 Madison Avenue, 688-5500) to help keep their skin beautiful. Ciminelli's holistic approach is particularly attentive to the ways emotions manifest themselves in the form of stress. Her lymphatic-drainage massage ($65 to $75) is a one-hour treatment intended to stimulate the circulation in the lymph system.

HAIR HEADLINES

Not long ago, certain hairstyles were popular because they were thought to look "right" on anyone. Not anymore. While spring styles have a somewhat nostalgic appeal with Sixties-inspired flips and pulled-back chignons, there is a new eclectic attitude toward color and cuts. For spring, the best-looking hair—long or short—is shiny and healthy.

The **J.F. Lazartigue Hair Treatment Center** (764 Madison Avenue, 288-2250) offers several products to help achieve that. Its shampoo and hair mask are based on highly concentrated cereal extracts (oat, corn, and wheat bran) with nourishing, softening, and emollient properties that will add volume and shine to fine, limp, streaked, or discolored hair.

Among Lazartigue's other products, deep-action treatment with carrot oil helps repair damaged hair, and gradual lightening shampoo and spray are particularly popular during spring and summer. Lazartigue's full range of hair-care products are formulated for all types of hair and can be used at home or applied at the treatment center, where a technician will analyze, diagnose, and prescribe treatment.

At the **Pierre Michel** salons (Trump Tower, 593-1460; the Plaza, 593-7930), colorists work in conjunction with stylists to achieve a total look. "Women of all ages are now coloring their hair...and technological advances in hair-color treatments have made the process much gentler," say co-owners Pierre and Michel. Haircuts range from $70 to $150. Single-process color begins at $60; highlighting from $125. The salons also offer the services and products of the Lancôme Institut de Beauté, including facials, manicures, pedicures, waxing, and makeup.

Roger Thompson began his career in hair care in London at the age of fourteen. He joined Vidal Sassoon in 1961 and after traveling extensively as Sassoon's artistic director, Thompson settled in New York. His salon is at Barneys New York (Seventh Avenue at 17th Street, 924-8500). Haircuts are $50 to $85 ($150 with Thompson himself). Single-process color starts at $50; highlighting and perms begin at $100. A wide range of salon services is also available, such as manicures, pedicures, facials, and makeup lessons.

Jean Robinson, owner of **Heathers Hair** (138 Plandome Road, Manhasset, 516-365-6860) also studied with Sassoon in London (then Paul Mitchell in New York) before opening her own salon. She predicts that "soft, casual, no-fuss looks with shorter cuts and natural-looking perms" will be popular this spring. "Color will also be natural, high-sheen, so that hair looks healthy."

The bi-level salon specializes in color and remedying color problems using Rollerball, a computerized system that activates color and penetrates to the hairshaft—cutting color and perm time in half. Single-process color begins at $28, highlights start at $85. Perms are $65 and up. A haircut, shampoo, and blow dry is $35. Free consultations on color, cuts, and perms are available. The salon also offers facials, manicures, and pedicures.

Salon Ziba (200 West 57th Street, 767-0577) has a no-appointment, walk-in policy. The newly expanded color department is headed by Martine, formerly of Alexandre de Paris, and specializes in hair painting and corrective coloring. The salon's prices are modest: women's cuts (including shampoo and blow-dry) are $25; men's cuts are $17. Haircuts with a choice of color, highlights, or perm are $45 for women; $35 for men.

IN THE DOCTOR'S OFFICE

For those seeking dramatic physical or cosmetic changes, such procedures as chemical peels or "nonsurgical face-lifts," liposuction, sclerotherapy (vein injections), and dental bonding may be the answer.

The Obagi Skin Rejuvenation Center (215 East 77th Street, 759-2000) offers a nontoxic, nonsurgical program that improves or eliminates wrinkles, pigmentation, large pores, and sun-damaged skin. Cleansers, astringents, and other preconditioners are used for four to six weeks to ensure uniform penetration. Then a nontoxic, hypo-allergenic chemical peel is applied. The procedure takes two hours in the office, and is followed by a post-conditioning regimen to maintain the results.

Dr. James J. Reardon (737 Park Avenue at 71st Street, 832-0770), a plastic and reconstructive surgeon, admits a face-lift or peel will only do so much. "We do get older and we do get some lines, and to be quite frank, you can't get rid of every line and every wrinkle." Reardon performs implants, tucks, face-lifts, and liposuction primarily on an outpatient basis. His facility has two operating rooms, a recovery room, and a full-time anesthetist.

Dr. Jeffrey R. Fischman and his associate Dr. Barry Goldenberg (169 East 69th Street, 472-3300) perform cosmetic and reconstructive surgery in Mt. Sinai and Beth Israel hospitals. Fischman and Goldenberg perform breast augmentation, reduction, and lifts, as well as rhinoplasties, blepharoplasties (eyelid lifts), face-lifts, and liposuction.

According to Fischman, liposuction is a more complicated procedure than people are led to believe. "The patient has to be monitored properly and you have to be aware of her fluid and electrolyte balance."

One out of four Americans and more than half of women over 40 have varicose veins. Dr. Luis Navarro, director of the Vein Treatment Center (327 East 65th Street, 249-6117) and author of *No More Varicose Veins*, uses several forms of therapy to treat the disease.

For the tiniest of facial spider veins (broken capillaries) located around the nose and cheeks, a highly selective tunable dye laser—which sends out short, intense bursts of concentrated light—is used. Since laser light will only penetrate a few tenths of a millimeter, Navarro says this technique is not as effective on legs, which respond more favorably to sclerotherapy.

The injections of saline solution with hair-fine needles are close to painless, and just a few can eliminate a whole area of interconnected spider veins within a few weeks.

Lasers have also come into use in dentistry. Dr. Alan J. Goldstein (3 West 71st Street, 580-8100) says that "in addition to its use as a needle-free anesthetic, the laser has wonderful applications for periodontal treatment. It removes decay, and easily a third to a half of the things I used to do with a drill, I can now do with the laser—painlessly." Goldstein also performs laminates and bonding.

These and other medical practitioners are bringing advanced techniques to the age-old quest to improve one's image. •

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In a seaweed wrap, a creamy, deep-green mask is applied from the neck to the bottoms of the feet. A cool shower and minty body balm follow.

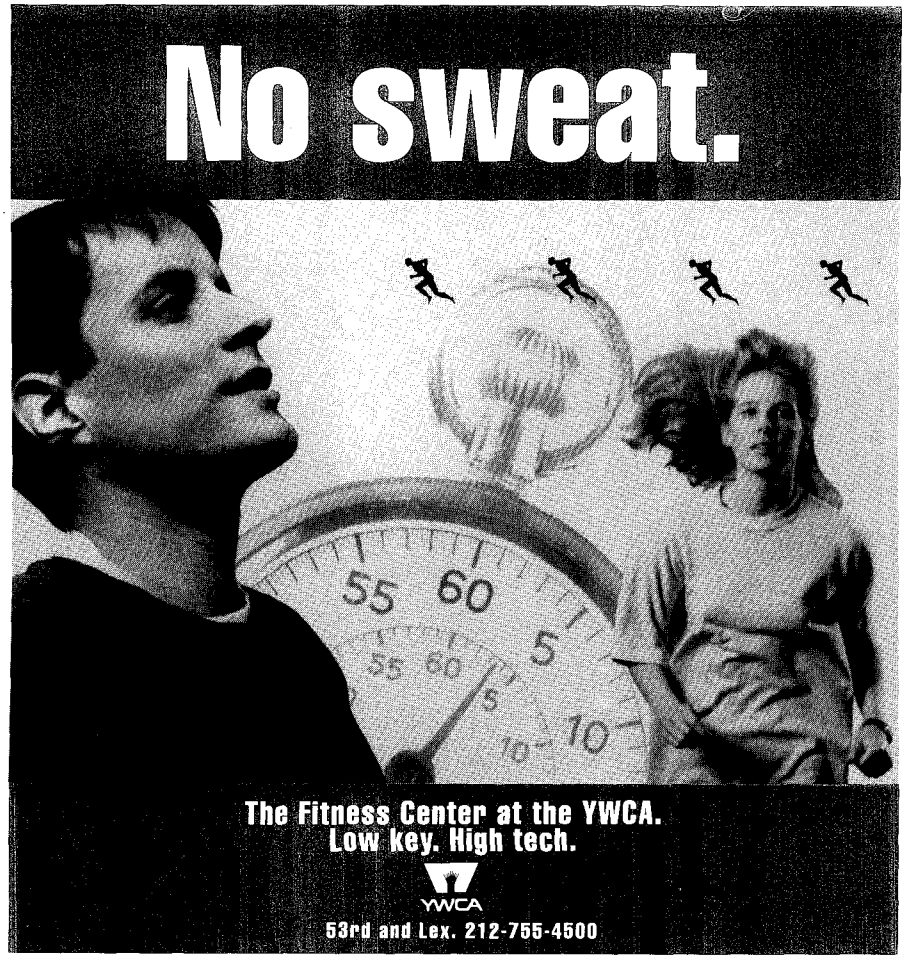
John Frieda (30 East 76th Street, 879-1000) gained international fame as Princess Di's hairstylist. Today, his recently opened New York salon (decorated with Victorian club chairs and polished mahogany furniture) brings a bit of England to the States. Like his romantic surroundings, Frieda's styles are soft and feminine. "Precision haircutting has lost its edge," claims Frieda. "Women want elegant, softer styles." Cuts range from $65 to $100; $200 with Frieda. Color starts at $65, highlights at $175; perms at $125. Manicures and pedicures are also available.

At the new **Bruno Pittini Salon** (746 Madison Avenue, 517-9660) colors and cuts are sleek, modern, and up-to-the-minute. Stylists work with clients to create looks that are versatile. Cuts start at $80; $150 with Bruno (he is generally booked well ahead); and color starts at $140.

Pipino Buccheri (601 Madison Avenue, 759-2959) uses special conditioning and coloring techniques for summer. Color director Liz Clayton uses two tones of the same color to brighten hair and advises clients to use specially formulated products to keep locks lustrous. Hair that needs intensive conditioning is "plumped up" with products containing collagen. Haircuts range from $44 to $120; hair coloring is $51 and up for a single process; highlighting from $110.

For those who want to add volume or length to their hair, or fill in thinning or balding areas, **Sequence** (106 Grand Avenue, Englewood, New Jersey, 201-567-5332) offers a nonsurgical system. A thread as fine as a human hair is used to attach one human hair at a time between a client's own existing hair. Owner Dino Dondiego says the results can be shampooed, brushed, and styled, and can be maintained indefinitely. Prices range from $500 to $3,000, and all consultations are private.

With a little help from the experts, maintaining a regular skin- and hair-care routine can keep you looking good and feeling great—inside and out. •



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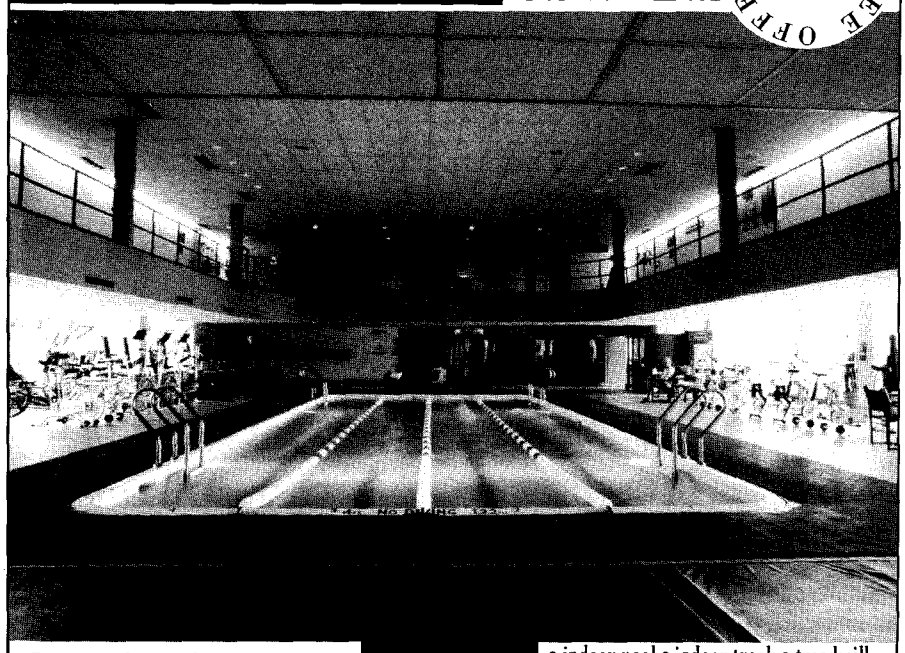

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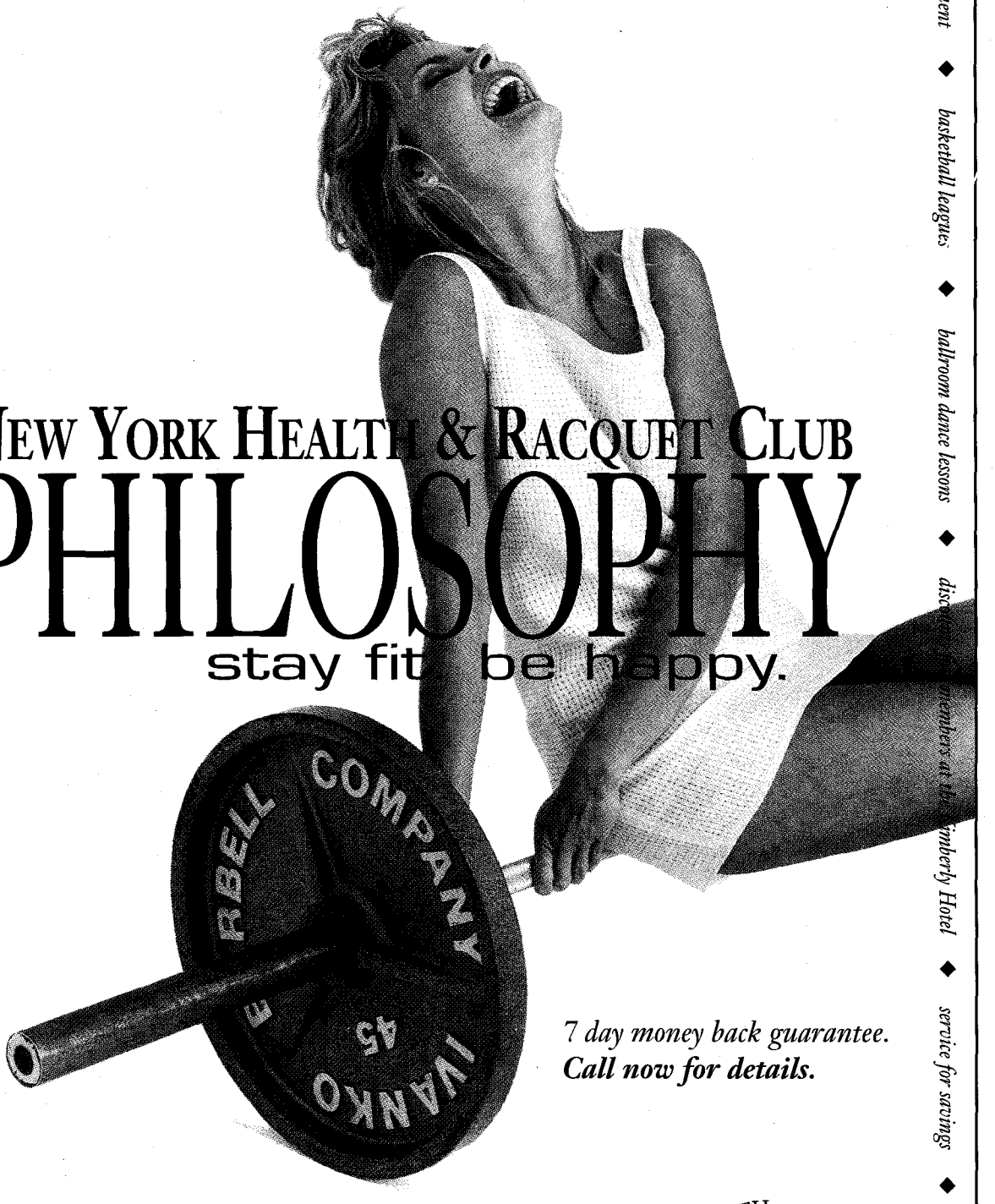

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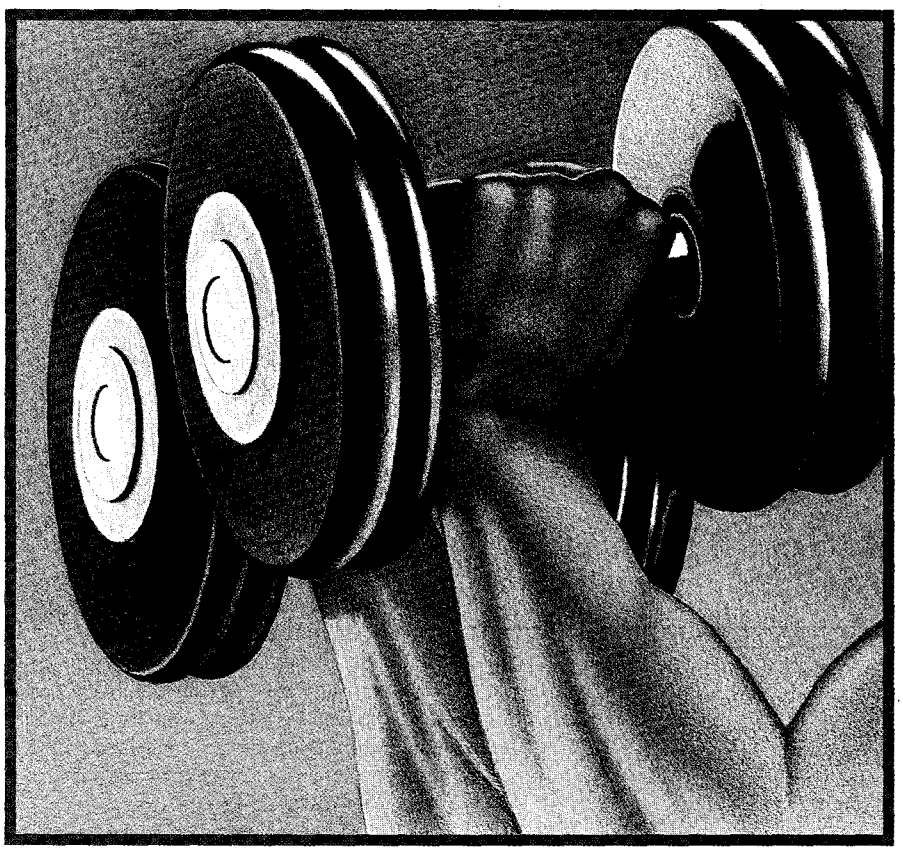
HEALTH CLUBS



Stepping Up, Working Out, Playing Hard

BY ALISON SCHECTER

In the beginning, aerobicizers were content to jump up and down to disco music for the sake of burning calories. Concern for safety led to the development of low-impact exercises that were less jarring to the body. Then multi-impact routines brought back some of the zip missing from humdrum low-impact classes.

The next step in the evolution of aerobics is just that: Step aerobics, in which exercisers step up and down on a variable-height platform. Step aerobics is easy on the joints yet provides a vigorous cardiovascular workout. And the classes, which are less dance-oriented than their predecessors, are attracting more men to aerobics studios.

"We've been doing it since January, and it's very popular here," says Doug Levine of Crunch Fitness, which has two Village locations. "When you couple it with hand weights, you get a good upper- and lower-body workout."

In addition to aerobics classes, health clubs are offering a variety of coed and team sports. One relatively new game catching on these days (at Club La Raquette and the Executive Fitness Center, among other places) is wallyball—a kind of volleyball played using the walls of a raquetball court. This fast-paced workout is appropriate for people of all ages and fitness levels. The following listing of city health clubs will help you get on the ball.

DOWNTOWN

NEW YORK HEALTH & RACQUET CLUB
39 Whitehall Street
New York, NY 10004
269-9800
Hours: M–F 6 A.M.–9:30 P.M.; Sat. 9 A.M.–6 P.M. **Rates:** $345–$995. One-time initiation fee $450. Reciprocal use of other HRC clubs, tennis clubs, Village Tennis Courts, clubhouse, yacht, and beach club. **Equipment:** Olympic free weights, Eagle, Keiser K300, Lifecircuit, and Nautilus circuits, Gravitrons, UBEs, Concept II rowing machines, Liferowers, Lifecycles, Lifesteps, StairMasters, Versa Climbers, Quinton treadmills. **Facilities:** Pool (20' x 60'); indoor track; racquetball and squash courts; steam, sauna, tanning, whirlpool, massage; three exercise studios. Individualized programs; one-on-one training; fitness testing; nutritional counseling. **Classes:** Aerobics, aqua-aerobics, conditioning.

NEW YORK SPORTS CLUB
30 Cliff Street
New York, NY 10038
349-7700
Hours: M–F 6 A.M.–9 P.M.; Sat. 9 A.M.–1 P.M. **Rates:** Initiation fee $100–$250; monthly dues $38–$66. Reciprocal use of New York Sports Clubs. **Equipment:** Eagle and Nautilus circuits, Liferowers, Lifecycles, StairMasters, treadmills. **Facilities:** Steam; private training, fitness evaluation, nutritional counseling.

EXECUTIVE FITNESS CENTER
Vista International Hotel
3 World Trade Center (22nd floor)
New York, NY 10048
466-9266
Hours: M–F 6 A.M.–9:30 P.M.; Sat., Sun. 8 A.M.–7 P.M. **Rates:** Full membership: initiation fee $350; one year $1,575; monthly $152. Off-peak: one year $1,050; monthly $98. **Equipment:** Keiser, Nautilus, Cybex and Universal circuits, free weights, rowing machines, bicycles, StairMasters, treadmills, cross-country machines. **Facilities:** Pool (20' x 50'); track (13 laps to the mile); two racquetball courts, wallyball; sauna, steam, massage. Personalized programs, cardiovascular evaluation, one-on-one training. **Classes:** Aerobics, conditioning.

CARDIO-FITNESS CENTER
79 Maiden Lane
New York, NY 10038
943-1510
One-on-one training only. **Hours:** M–F 6:30 A.M.–7:30 P.M. **Rates:** Initiation fee: $500; one year: $1,570. Reciprocal membership with all Cardio-Fitness centers in U.S. and the Fitness Institute in Toronto. **Equipment:** Keiser

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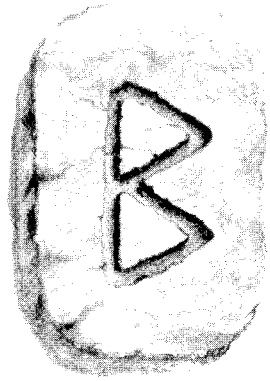

SPRING

Since ancient times, people have looked to the runes as a source of wisdom. This rune embodies the growth, change and renewal associated with Spring. What better place than Manhattan Plaza Health Club to rededicate yourself to health and balance? Spring is the perfect time to enjoy the cleanest, most beautiful pool in New York. **Join now through May 31st and get $75 off** the price of a new membership. Receive a free rune t-shirt and gym bag to celebrate the rites of spring!

MANHATTAN PLAZA HEALTH CLUB
482 West 43rd Street New York 212.563.7001

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circuit, free weights, Concept II rowing machines, Lifecycles, StairMasters, treadmills. **Facilities:** Sauna. Individualized, monitored programs, cardiovascular evaluation, nutritional counseling.

NEW YORK SPORTS CLUB
151 Reade Street
New York, NY 10013
571-1000
Hours: M–Th 6:45 A.M.–11 P.M.; Fri. 6:45 A.M. –9 P.M.; Sat. 9 A.M.–7 P.M. **Rates:** Initiation fee $100–$250; monthly dues $38–$66. Reciprocal use of New York Sports Clubs. **Equipment:** Eagle and Nautilus circuits, free weights, rowing machines, Lifecycles, StairMasters, treadmills, Gravitrons. **Facilities:** Steam, sauna; private training, fitness evaluation, nutritional counseling. **Classes:** Aerobics, conditioning.

NEW YORK HEALTH & RACQUET CLUB
24 East 13th Street
New York, NY 10003
924-4600
Hours: M–F 7 A.M.–10 P.M.; Sat., Sun. 9 A.M.–9 P.M. **Rates:** $345–$995. One-time initiation fee $450. Reciprocal use of other HRC clubs, tennis clubs, Village Tennis Courts, clubhouse, yacht, and beach club. **Equipment:** Olympic free weights, Nautilus and Eagle circuits, UBEs, Liferowers, Lifecycles, Lifesteps, StairMasters, Versa Climbers, Quinton treadmills. **Facilities:** Pool (25' x 35'); sauna, steam, whirlpool, tanning, massage; health bar. Individualized programs, one-on-one training, nutritional counseling. **Classes:** Aerobics, aqua-aerobics, conditioning; ballroom dance.

MIDTOWN / EAST

NEW YORK SPORTS CLUB
614 Second Avenue
New York, NY 10016
213-5999
Hours: M–F 7 A.M.–11 P.M.; Sat., Sun. 9 A.M.–7 P.M. **Rates:** Initiation fee $100–$250; monthly dues $38–$66. Reciprocal use of New York Sports Clubs. **Equipment:** Eagle and Nautilus circuits, free weights, rowing machines, Lifecycles, StairMasters, Versa Climbers, treadmills, cross-country machines. **Facilities:** Pool (20' x 30'), sun deck; sauna; one-on-one training. **Classes:** Aerobics, conditioning.

NEW YORK SPORTS CLUB
404 Fifth Avenue
New York, NY 10018
594-3120
Hours: M–F 7 A.M.–11 P.M.; Sat., Sun. 9 A.M.–7 P.M. **Rates:** Initiation fee $100–$250; monthly dues $38–$66. Reciprocal use of New York Sports Clubs. **Equipment:** Eagle and Nautilus circuits, free weights, Gravitron, rowing machines, Lifecycles, StairMasters,

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treadmills, cross-country machines. **Facilities:** Four squash courts, pro shop; sauna, massage; juice bar, lounge. One-on-one training. **Classes:** Aerobics, conditioning.

DORAL FITNESS CENTER
90 Park Avenue
New York, NY 10016
370-9692
Hours: M–F 6 A.M.–9 P.M.; Sat. 8 A.M.–3 P.M. **Rates:** One year $1,450–$1,650. **Equipment:** Eagle and Nautilus circuits, free weights, rowing machines, Lifecycles, StairMasters, Versa Climbers, treadmills, cross-country machines. **Facilities:** Massage; one-on-one training.

PROFILE FITNESS CLUB FOR WOMEN
52 East 42nd Street
New York, NY 10017
697-7177
Hours: M–F 6:45 A.M.–9 P.M.; Sat., Sun. 10 A.M.–6 P.M. **Rates:** $9–$14 per week. Several plans available. **Equipment:** David, Eagle, and Nautilus circuits, free weights, Lifecycles, StairMasters, treadmills. **Facilities:** Sauna, steam, massage. One-on-one training, nutritional counseling, cardio-vascular and fitness evaluation, skin care. **Classes:** Aerobics, conditioning, yoga.

NEW YORK HEALTH & RACQUET CLUB
132 East 45th Street
New York, NY 10017
986-3100
Hours: M–F 6:30 A.M.–10 P.M.; Sat., Sun. 9 A.M.–6 P.M. **Rates:** $345–$995. One-time initiation fee $450. Reciprocal use of other HRC clubs, tennis clubs, Village Tennis Courts, clubhouse, yacht, and beach club. **Equipment:** Olympic free weights, Eagle and Nautilus circuits, Gravitrons, UBE, Lifecycles, Lifesteps, StairMasters, Versa Climbers, Quinton treadmills. **Facilities:** Pool (25' x 50'); sauna, eucalyptus sauna, steam, whirlpool, tanning, massage; two exercise classrooms, warm-up room. Individualized programs, one-on-one training, nutritional counseling. **Classes:** Aerobics, aqua-aerobics, conditioning, martial arts, yoga.

NEW YORK SPORTS CLUB
380 Madison Avenue
New York, NY 10017
983-0303
Hours: M–F 6:30 A.M.–11 P.M. **Rates:** Initiation fee $100–$250; monthly dues $38–$66. Reciprocal use of New York Sports Clubs. **Equipment:** Eagle and Nautilus circuits, free weights, rowing machines, Lifecycles, Stair-Masters, treadmills. **Facilities:** Steam, sauna; private training, fitness evaluation, nutritional counseling. **Classes:** Aerobics, conditioning.

NEW YORK HEALTH & RACQUET CLUB
20 East 50th Street
New York, NY 10022
593-1500
Hours: M–F 6 A.M.–9:30 P.M.; Sat. 9 A.M.–6 P.M.

#1 IN A SERIES

Cosmetic Surgery Explained:
Finding the Right Doctor

There is no reason why you should not consider cosmetic surgery to look better and feel better about yourself. More people are doing it today than ever.

A GOOD RAPPORT IS IMPORTANT

You must not only respect, but have confidence in your doctor. Both of you should be entirely comfortable with each other. I feel a relaxed, open dialogue is vital to the success of plastic surgery.

HAVE AN IN-DEPTH DISCUSSION

Your doctor will explain to you exactly what needs to be done and what to expect as a result.

QUALIFICATIONS TO LOOK FOR

Certification by the American Board of Plastic Surgery is important. Also you should make sure your chosen doctor regularly performs the surgery you want.

WILL YOU GO HOME THAT DAY?

Most cosmetic surgical procedures today are performed on a out-patient basis. The surgery is performed in office and you'll be in your own home the night of the surgery.

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James J. Reardon, M.D.

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Dental Health Times

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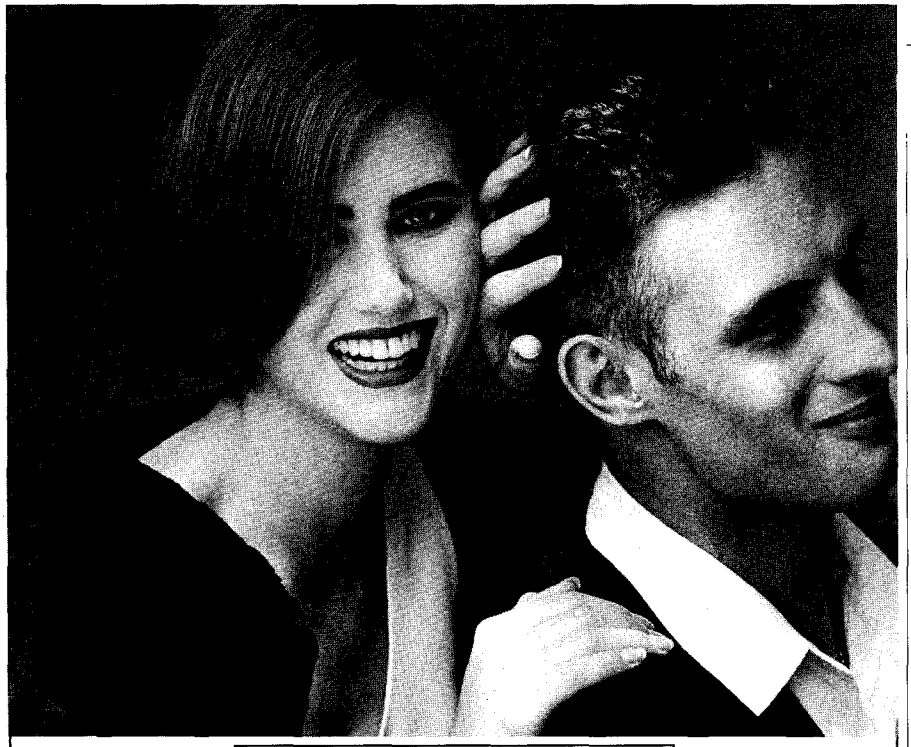

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NEW YORK SPORTS CLUB
541 Lexington Avenue at 50th Street
New York, NY 10022
838-2102
Hours: M–F 7 A.M.–11 P.M.; Sat., Sun. 9 A.M. –7 P.M. **Rates:** Initiation fee $100–$250; monthly dues $38–$66. Reciprocal use of New York Sports Clubs. **Equipment:** Eagle and Nautilus circuits, Liferowers, Lifecycles, StairMasters, treadmills. **Facilities:** Three squash courts; sauna; one-on-one training.

CARDIO-FITNESS CENTER
345 Park Avenue
New York, NY 10154
838-4570
One-on-one training only. **Hours:** M–F 6:30 A.M.–8:30 P.M.; Sat. 9 A.M.–4 P.M.; Sun. 9 A.M.–2 P.M. **Rates:** Initiation fee $500; one year $1,570. Reciprocal membership with all Cardio-Fitness centers in U.S. and the Fitness Institute in Toronto. **Equipment:** Keiser circuit, free weights, Concept II rowing machines, Lifecycles, StairMasters, treadmills. **Facilities:** Sauna; individualized, monitored programs, cardiovascular evaluation, nutritional counseling.

YWCA
610 Lexington Avenue
New York, NY 10022
735-9755
Coed. **Hours:** M–F 7 A.M.–10 P.M.; Sat. 8 A.M.–4 P.M.; Sun. 9 A.M.–4 P.M. (no Sunday hours during July and August). **Rates:** Membership fee $50; one year $200–$800 for use of individual or combined facilities; monthly and daily plans available. **Equipment:** Eagle and Universal circuits, free weights, UBEs, rowing machines, bicycles, StairMasters, Versa Climbers, treadmills, cross-country machine. **Facilities:** Pool (36' x 75'), teaching pool; track (28 laps to the mile); sauna, massage. One-on-one training, fitness evaluation, nutritional counseling, mammography testing. **Classes:** Aerobics, aqua-aerobics, Flo-Motion, back care, conditioning, dance exercise, gymnastics, martial arts, prenatal fitness, swimming, tennis, yoga; first-aid, CPR.

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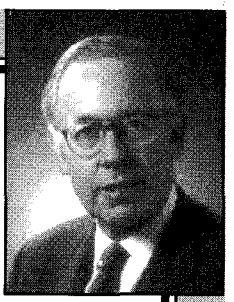
DEFINITIONS
22 West 21st Street
New York, NY 10010
645-5990
One-on-one training only. **Hours:** M–F 6 A.M.–10 P.M.; Sat. 8 A.M.–6 P.M.; Sun. 10 A.M.–5 P.M. **Rates:** $42–$56 per hour. **Equipment:** Polaris circuit, free weights, Concept II rowers, Lifecycles, StairMasters, Versa Climbers, treadmills. **Facilities:** Nutritional counseling. All trainers certified by American College of Sports Medicine.

MANHATTAN PLAZA HEALTH CLUB
482 West 43rd Street
New York, NY 10036
563-7001
Hours: M–F 6:45 A.M.–10 P.M.; Sat., Sun. 8:30 A.M.–7 P.M. **Rates:** Initiation fee $225; one year $750. **Equipment:** Eagle, Nautilus, and Universal circuits, free weights, Gravitron, rowing machines, bicycles, StairMasters, treadmills. **Facilities:** Glass-enclosed, bubble-top swimming pool (35' x 75'), sun deck; sauna, steam, whirlpool, massage; one-on-one training. **Classes:** Aerobics, aqua-aerobics, conditioning, jazz dance, martial arts, yoga.

NEW YORK HEALTH & RACQUET CLUB
110 West 56th Street
New York, NY 10019
541-7200
Hours: M–F 6 A.M.–10 P.M.; Sat., Sun. 9 A.M.–6 P.M. **Rates:** $345–$995. One-time initiation fee $450. Reciprocal use of other HRC clubs, tennis clubs, Village Tennis Courts, clubhouse, yacht, and beach club. **Equipment:** Olympic free weights, Eagle, Lifecircuit, and Nautilus circuits, Gravitrons, Liferowers, Lifecycles, Lifesteps, StairMasters, Versa Climber, Quinton treadmills. **Facilities:** Pool (25' x 60'); track (25 laps to the mile); four racquetball courts, basketball, pro shop; sauna, eucalyptus sauna, steam, whirlpool, tanning, massage. Individualized programs, one-on-one training, nutritional counseling. **Classes:** Aerobics, aqua-aerobics, conditioning, martial arts, yoga; ballroom, tap, and jazz dance.

CLUB LA RAQUETTE
Le Parker Meridien Hotel
119 West 56th Street
New York, NY 10019
245-1144
Hours: M–F 6:30 A.M.–midnight; Sat., Sun. 7 A.M.–8 P.M. **Rates:** One year $450–$1,295 (members entitled to hotel discounts). **Equipment:** Nautilus circuit, free weights, Gravitron, Liferowers, bicycles, Lifecycles, StairMasters, treadmills. **Facilities:** Rooftop heated pool (20' x 40'), sun decks; racquetball, squash, basketball courts, wallyball;

#2 IN A SERIES



Cosmetic Surgery Explained:
When to Have It Done

AGE IS NOT THE DETERMINING FACTOR
People are always asking me, "How old should I be before I consider plastic surgery?" The answer is: when you feel you need it, and your doctor can assure you of a significant improvement.

EYE LIFTS
In some cases, eyelids are the first thing needing attention. Extra skin on the upper lids and puffiness below the eyes is common. Often, having your eyes done is your introduction to cosmetic surgery.

40 SOMETHING
In your forties, gravity takes its toll. Your face may become a bit lax. Creases begin. You lose the definition of the jawline. Surgery may make a big difference in your appearance.

LATER LIFE SURGERY
Others don't need cosmetic correction until their 50's or 60's. It's largely a factor of genetics and bone structure. I've had patients in their 70's and 80's. It's never too late to feel better about how you look.

COME IN FOR A FREE CONSULTATION
Only your surgeon can determine when or whether you'll benefit from cosmetic surgery. That's why I do not charge a consulting fee to people who are considering having it done. Call me at **(212) 832-0770** or come in: **737 Park Avenue, New York, NY 10021.**

James J. Reardon, M.D.

James J. Reardon M.D.

UNQUESTIONABLY

Heather's Salon

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saunas, whirlpools, massage. One-on-one training, racquetball and squash pros. Certified instructors. **Classes:** Aerobics, conditioning, yoga.

CARDIO-FITNESS CENTER
9 West 57th Street
New York, NY 10019
753-3980
One-on-one training only. **Hours:** M–F 6:30 A.M.–8:15 P.M. **Rates:** Initiation fee $250; one year $1,520. Reciprocal membership with all Cardio-Fitness centers in U.S. and the Fitness Institute in Toronto. **Equipment:** Keiser circuit, free weights, Concept II rowing machines, Lifecycles, StairMasters, treadmills. **Facilities:** Sauna; individualized, monitored programs, cardiovascular evaluation, nutritional counseling.

UPPER EAST SIDE

THE VERTICAL CLUB
330 East 61st Street
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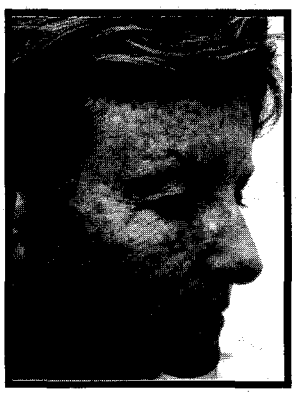
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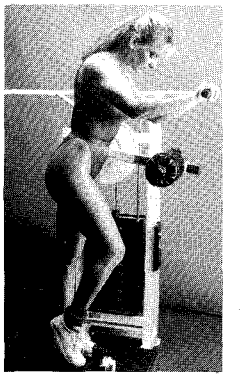

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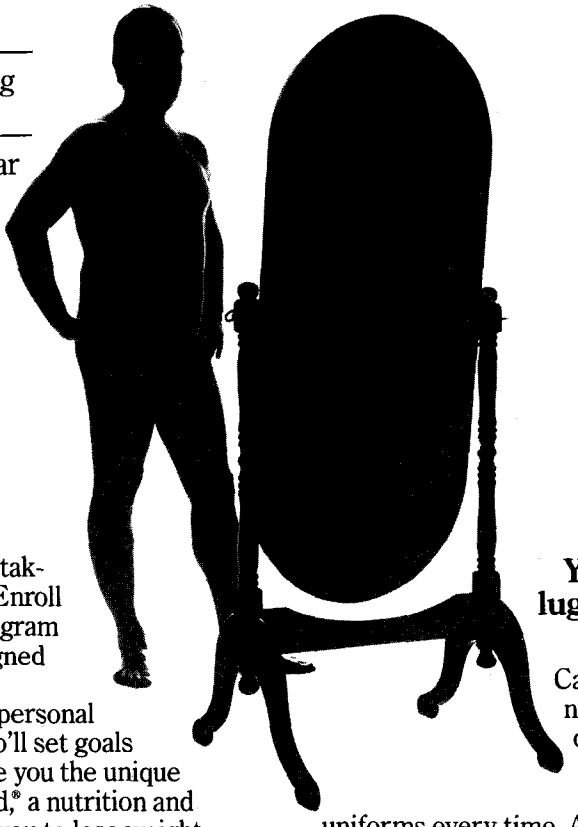

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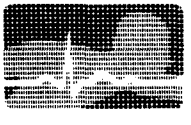

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Sounds/Eric Pooley

INTO THE WOODS

". . .With age, saxophonist Phil Woods's playing has become more delicate and emotional: less strident but no less inventive. . ."

JAZZ, SO THEY SAY, IS BOOMING: RECORD companies are reissuing CDs as fast as their machines can remaster; a new generation of stars is winning the hearts and ears of a brand-new audience. But beyond the headlines and major-label hype, an older generation of stars is being all but ignored. For these still-vital players—who came of age after the founding fathers of bop and reflect their work as surely as the moon reflects the sun—jazz remains what it has always been: an uncompromising art and a lousy way to make a living.

Many of them are resigned or bitter because they know they'll never get the money and respect they deserve, and most are still looking for ways to sustain their careers long after the big labels have lost interest in them. Playing to small audiences without fanfare or folderol, they are unsung American heroes.

At 59, the fine alto saxophonist **Phil Woods** has settled in for the long haul without help from the industry powers. A raffish, thickset man with a gray mustache and trademark black leather cap, Woods (who brings his quintet to the Blue Note April 23–28) is in a period of creative ferment, making some of the best music of his 40-year career. In 1948, he left Springfield, Massachusetts, where he'd played in swing bands (one of which included a tenor man who later became my father), and moved to New York. Ever since he burst onto the scene, he has been known as a fiery soloist—more powerful than lovely—working the bop mother lode first mined by Charlie Parker. But Woods long ago broke free of Bird and bop—he encompasses both earlier and later styles—and with age his playing has become more delicate and emotional: less strident but no less inventive.

Woods will forever be associated with Parker (Bird's widow, Chan, was Woods's wife for seventeen years). But Woods's inspiration now comes from a less flashy and more nourishing source: alto saxophonist Benny Carter, the swing-era survivor who was making sterling music when Parker was a toddler and who is still making it today—36 years after Parker's death—at the age of 83.

"Bird was always a hero," says Woods, "but somewhere between my meeting him and learning what life is all about, Benny became my real hero. Carrying a horn for 60 years and playing impeccable music in your ninth decade—that's something to aspire to."

Woods played on Carter's transcendent 1961 album *Further Definitions;* the two are teamed again on one of the four Phil Woods records released in the past few months by four small labels: *My Man Benny, My Man Phil* (Musicmasters), a deceptively relaxed valentine of a session in which the two men complement—and compliment—each other on alto, trumpet (Carter), and clarinet (Woods). Each wrote a tune in tribute to the other. Carter dusted off a modernist gem he wrote in 1936, "Just a Mood," and Woods liked it so much he included a reworked version on his new album with the Phil Woods Quintet, *All Bird's Children* (Concord)—a tougher record, full of mind-reading interplay and the burnished harmonies of a horn duo unique in jazz, Woods's alto sax and bandmate Hal Crook's slide trombone. (When Woods's celebrated trumpeter, Tom Harrell, left the band in 1989 to go out on his own, one venerable jazz club canceled Woods's contract. Woods gambled on Crook's trombone—the young virtuoso darkens the band's voice when he and Woods are doubling the melody an octave apart; he can also make his instrument dance high in the trumpet's register—and the band continued to thrive.) Add three wild horns to the quintet and it becomes the Little Big Band, an altogether different animal—hungrier, harder, sound splitting at the seams. On *Real Life* (Chesky), Woods shows off his skills at arranging for this larger unit. His next project, he says, is a real big band.

AMERICAN HERO: *Beyond Bird.*

It's impressive enough that Woods has four new records out—and plays as a sideman on four others. What's more impressive is that they are not slapdash blowing sessions but carefully constructed affairs, each with its own logic and mood. But if any of them sells more than 15,000 copies, Woods will likely faint. He has built his audience the hard way, keeping the nucleus of his splendid quintet together for seventeen years—touring clubs around the world 30 weeks a year, winning followers a hundred at a time, picking up four Grammys, and routinely placing first for his instrument in jazz readers' and critics' polls. "We have a great audience," he says. "But it's not big enough to interest the major labels. And that's fine—I'm not interested in them, either."

He doesn't have to be. Woods presides over a jazz cottage industry based in Delaware Water Gap, Pennsylvania: His wife of five years, Jill Goodwin, is also his manager; his rhythm section of seventeen years, bassist Steve Gilmore and drummer Bill Goodwin, both live nearby; Goodwin also happens to be his producer, road manager, and brother-in-law. Together with two more recent additions to the band—trombonist Crook and pianist Jim McNeely—the quintet makes records without fuss or interference. Tunes are honed on the road, then recorded in one or two studio takes. Woods keeps costs

Photograph by Rick Friedman/Black Star.

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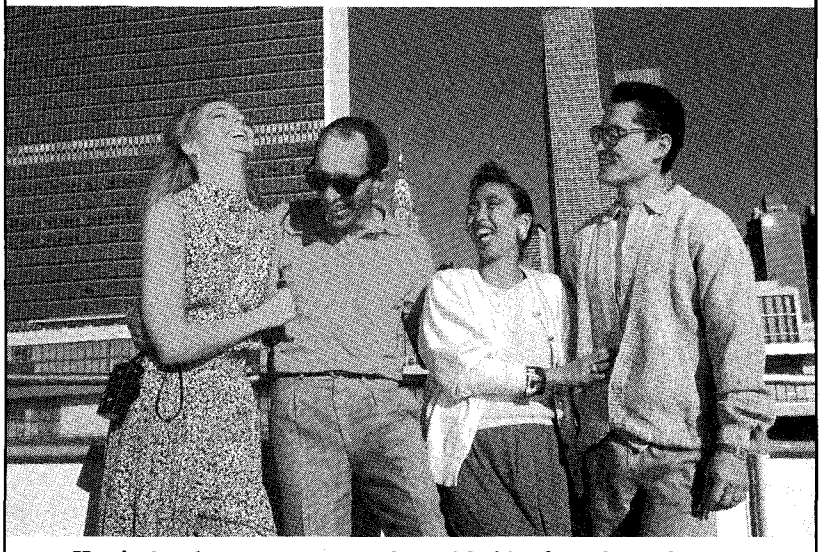

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down, maximizes profit, and maintains complete control—but he also makes do without the major labels' mighty promotion and distribution machines.

"I've never regretted it," he says. "I hate the sons of bitches. Acne-faced kids who never heard of Chu Berry? F--- 'em!"

That current of rage doesn't surface on the bandstand. There—one night earlier this month, for instance, in a sleek little club in Cambridge, Massachusetts, called the Regattabar—Woods has what he needs to be happy: a wildly appreciative house of maybe 150 people; that empathic band; and, most of all, the sound he's been chasing for forty years.

On this night, one of jazz's definitive working groups is getting its first work in three long months, because the recession is hitting jazz bands the same way it's hitting car dealers and building contractors. But by the start of the second set, the quintet has shaken off the cobwebs and taken flight. The players slide into a swinging Woods composition called "Quill," written for his onetime partner the late alto player Gene Quill. Eyes shut behind steel-rimmed glasses, Woods rips into a solo that works its way through a good chunk of jazz history. In high bluesy lines he pays tribute not just to Quill or Parker but to their forebears, Benny Carter and Johnny Hodges, the Ellington band's incomparable altoist.

He has some of Hodges's effortless tone (no one but Hodges has ever had it all), and he tosses a quote from "Things Ain't What They Used to Be" into one of his runs, twisting the melody and raising hell with rhythm and harmony while the crowd whoops and claps in time. And he doesn't stop there: On the next tune, Carter's "Just a Mood," full of lush flattened harmonies taken at a snail's pace, Woods picks up his clarinet and spins out long, oddly shaped figures of sweet beauty; after a hushed, elastic bass solo, drummer Goodwin crashes into an old-fashioned Preservation Hall press roll, and clarinet and trombone start to wail—a Dixieland cacophony, tongue-in-cheek and extremely funny—then suddenly hush again and close the tune to a standing ovation.

"It's still fun to play," says Woods, betraying his secret. "Enough of this America's-only-original-art-form business—let's have some *fun*. Not pander but touch people. When I started in big bands, we'd be doing 'How High the Moon' or other pop tunes but I could still put in my bebop heads and licks, people'd be smiling, dancing by—the money-making aspects were not that far removed from the artistic aspects. Now the chasm is so wide and deep, sometimes I get down about it; once I said, 'Man, I can't keep this band together—I ain't got enough work.' And one of my mates said, 'Work don't make a band. A *band* makes a band.' "

Phil Woods has got that made. ■

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Theater/John Simon

CARTOONISTS AT WORK

"...Although *The Good Times Are Killing Me* is yet another memory play, there is a freshness of milieu and observation here..."

THERE SEEMS TO EXIST A NASCENT GENRE: cartoonist's theater. Just as cartoons tend to differ from paintings by their basic two-dimensionality, so cartoonist's theater flattens, simplifies, reduces plays to caricature. This can, but need not, be a defect; all farce, in a sense, is caricature. And caricature does have its own kind of perspective: distorted, but not lacking in insight. We may compare it to Mercator projection—mapmaking that could not account for the curvature of the globe, but did not prevent anyone from getting to the charted places or discovering uncharted ones.

Lynda Barry's cartoon strip appears in 55 newspapers (so the program tells me); but she first wrote **The Good Times Are Killing Me** as a novel, then adapted it for the stage. It is comic-strippy in some significant respects: There are quite a few very short scenes, there are peripheral figures who come in as recurrent comic paraphernalia rather than real persons, and even the principals often behave in sweetly, schematically funny ways with which thousands (millions?) can masticatingly empathize over coffee and English muffins.

Yet there is also, gradually, more to it. Edna, a white preteen in an urban working-class neighborhood, slowly befriends a black coeval, Bonna, whose family has moved onto the same street, previously inhabited by whites. Bonna is tough enough to stand up to, even beat up on, much older kids, which makes Edna want to bask in her protective companionship. And Edna does represent a social step up for Bonna, the period being the mid-sixties. Bit by bit, a closeness develops, as the girls not only get to know and like each other but also discover in various members of their respective families traits to share amusement, condescension, misgivings about.

Although this is yet another memory play in which an autobiographical character (Edna) copiously apostrophizes the audience (a device on which a moratorium would be welcome), there is a freshness of milieu and observation here, even if the memory lanes in all cities, all childhoods have much—too much—in common. And there is interesting incipient cultural cross-fertilization, as when Edna's silly aunt invites Bonna along on a white family camping trip, or when Bonna and her mother take Edna and her little sister Lucy to a rousing Baptist Sunday service, even if the results are often more bedeviling than pollinating.

LYNDA BARRY IN THREE DIMENSIONS: *Wryly idiosyncratic performances from a good cast.*

The first act is, on the whole, amusing and spirited, enhanced by nervy acting under Mark Brokaw's cannily fluid direction. But in the second act, which turns all too abruptly serious, incidents come thick and fast and sudden, and a kind of cartoonishness—albeit a gloomy one—asserts itself. Seventh grade, it seems, is where precipices are struck between the races, with the only bridge across them arms extended in interracial blows. Innocent, warmhearted camaraderie crumbles as the play rushes toward a problem ending meant to break our hearts and make us mend our ways.

But the predictable conclusion (not only happy endings run the risk of patness) is alleviated by wryly idiosyncratic performances. Angela Goethals is an Edna who neatly avoids excesses of cuteness, coltishness, and precocity, and manages to be bright, bouncy, and vulnerable in non-cliché ways. As Bonna, Chandra Wilson is even better—tough, smart, sassy, but also needy and bewildered—though she has the advantage of being an actress of 21 impersonating a preteen. Personally, I was most enchanted by the Lucy of Lauren Gaffney: What an accomplished little comedienne she is even when just watching and reacting. But everyone in the large, sometimes doubling cast is good; I only wish that Rusty Smith's décor—hard as it is to create a unit set representing several locations in the cramped space of the Second Stage—had somehow come off better.

COPI (PEN NAME FOR RAUL DAMONTE) WAS an Argentine designer and cartoonist living in Paris, where he also wrote fiction and plays until his death from AIDS in 1987, at 48. The following year witnessed a successful mounting in a minor Parisian theater of *Une Visite inopportune,* which Copi wrote shortly before dying, and which, translated by Michael Feingold and retitled **Grand Finale,** reaches us now in an Ubu Rep production.

That a man succumbing to a horrible disease should have the fortitude to wrest from it one last play, and a comedy at that, is humanly hugely admirable, even if in this instance, regrettably, an artistic failure. *Grand Finale* is a piece of tiresome, dated absurdism, which André Ernotte could have helped by staging it against the grain, naturalistically, rather than unfunnily falling in with and exacerbating its absurdity.

Although William Barclay's good hospi-

Photograph by Susan Cook.

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tal set is aptly, antiseptically lighted by Phil Monat, the goings-on are neither funny nor chilling, merely amateurish. And with the partial exception of Margo Skinner's acerb nurse, the others are all pretty dreadful, with Delphi Harrington especially indigestible as an opera diva who both is and isn't what she seems, even as the play both is and isn't a play.

There is the occasional scorcher, e.g., the nurse's retort to the hero's proposal to hasten his dying by taking poison: "Oh, you can't do anything the natural way, can you?" But one black pearl doesn't make a dark comedy.

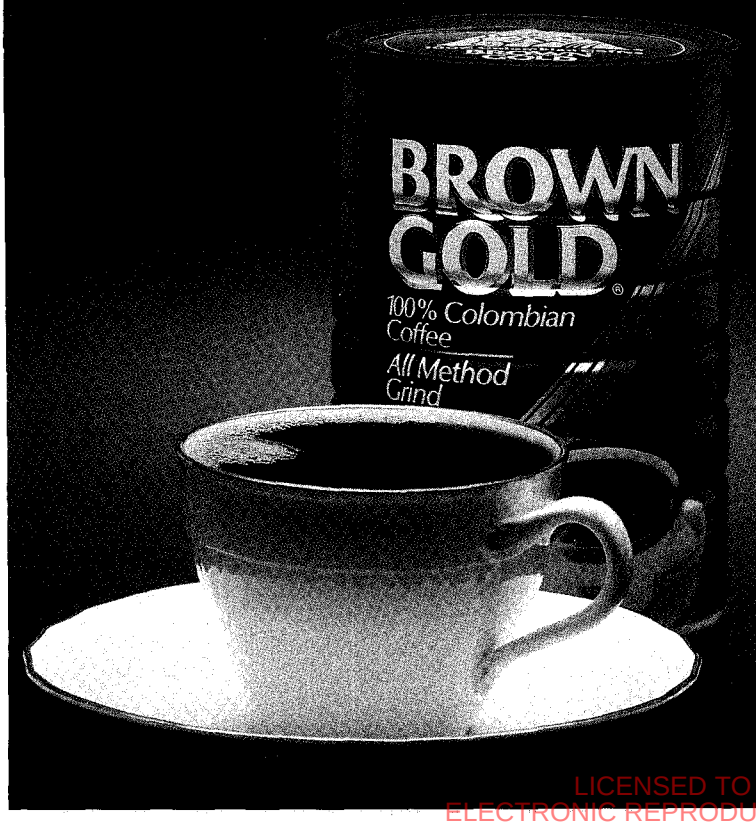
BRIAN FRIEL, THE IRISH PLAYWRIGHT, HAS been a teacher, though not, to my knowledge, a cartoonist; yet **Making History** is egregiously cartoonist's theater. Or perhaps just secondary-school-teacher's theater—an illustrated history lesson, and not so profusely illustrated at that. At his best, Friel is a very considerable dramatist; at his worst, as here, he embarrasses. Though no date is given, *Making History* is a recent work, alas, not a fledgling effort. It is the story (well, some of the story) of Hugh O'Neill, the Irish soldier and statesman also known as The O'Neill and Tyrone (after his county), a thorn in mighty Queen Elizabeth I's flesh for a good many years before his ultimate defeat, disillusion, and death in Roman exile.

I can't tell whether the Irish Repertory Theatre production, directed by Charlotte Moore, takes liberties with the text; let me—so that all the blame does not devolve on the author—hope so. We get here the roots of that Anglo-Irish conflict which, four centuries later, shows no sign of abating. To represent this far-flung and battle-studded drama with a cast of six, and no doubling of roles, would be a challenge for the greatest of playwrights. Friel gives us, first, an extended exposition between O'Neill and his secretary, Hoveden; next, a series of events narrated rather than dramatized; and only in the last, Roman scene, something resembling drama, though even here a key character, O'Neill's fourth (or fifth) wife, remains frustratingly offstage.

At unconscionable length, the play is making one point: that history as we know it is not the truth but the jingoistic falsification of jesuitical historiographers—patriotic twaddle. This is hardly a new idea, but could perhaps provide the armature for one more play that has more bite, more life, more scene-by-scene snap than this one; yet it must be admitted that no production could do less for a play than the current one does. Impecuniousness undisguised by art oozes from every impoverished pore. Miss Moore offers countless scenes with two characters side by side on a bench, perhaps as an unsolicited *hommage* to Friel's schoolmasterly beginnings. But even when they finally rise from their benches, they seem cruelly shackled to invisible rostrums or pulpits, as well as cheated by David Raphel's scenery, not one of whose sparse furnishings would do credit to a flea market.

Least helpful of all is the acting. Robert Murch, as Hugh O'Neill, an Irishman educated in England, sounds blandly American, and performs in a style best described as grandly provincial. As the rowdy, bellicose, and crudely funny chieftain Hugh O'Donnell, a Hugh of a different color, Ciaran O'Reilly gives us not so much acting as a brogue, a succulent one all right, but a mere tail trying to wag a performance. As O'Neill's English wife, Miriam Foley has a pinched quality of face, voice, and presence that does not jibe with the character's stated beauty and generosity of spirit; as her sister, Angela Cooper Scowen is a cipher. As Hoveden, Ray Fitzgerald seems to have walked in off the street. Even W. B. Brydon, an able and experienced actor, lacks brio in the best role, that of the smarmy archbishop who turns O'Neill's story into uplifting tripe. What this languid-transit IRT makes of Friel is much the same, though without the uplift. ■

BREW UNTO OTHERS.



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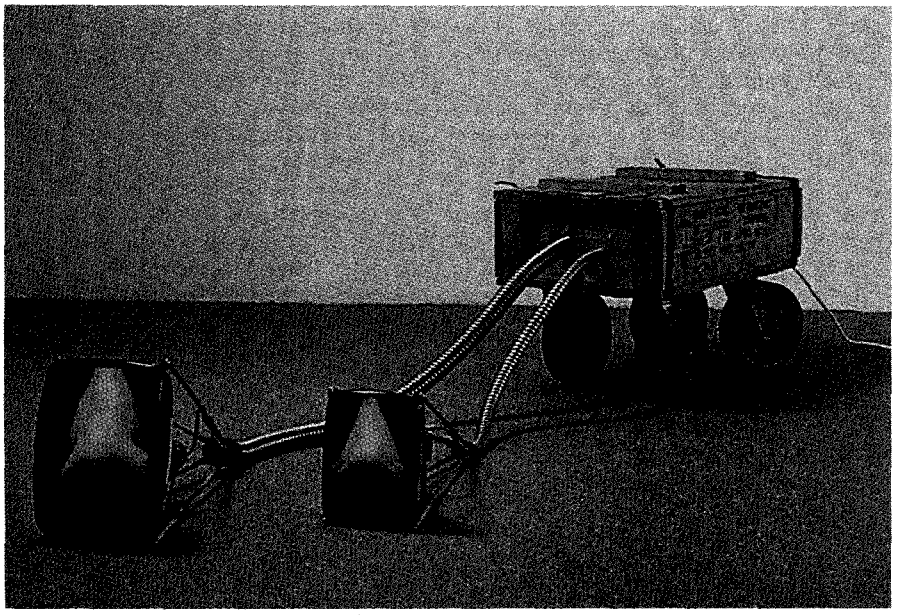
A SHOCK TO THE SYSTEM

". . .This is one of the least predictable Biennials in memory—it's a mental stretch, a jolt of surprise, and, in some cases, a renewal. . ."



A DOG'S LIFE: *Alan Rath's* Hound, *1990.*

AT LAST, A BIENNIAL THAT WORKS. NOT THAT all the art in the Whitney museum is equally essential—in this sixty-sixth running of the great New York sweepstakes—or that there are no quarrels with the choice of artists. But the final effect of the **"1991 Biennial Exhibition"** is one of celebration and challenge, as well as measure and balance. While staying fully aware of the prevailing conceptualist weather patterns, this Biennial is one of the least predictable in memory. The show becomes what it should always have been: a mental stretch, a jolt of surprise, a summation, and, in some instances, a renewal.

It's also scattered with grains of salt, on the order of Oakland artist Alan Rath's shaggy-dog story *Hound*—a pair of twitching noses on two tiny video monitors leashed to a cart. (Rath's *Voyeur II* makes the same joke with a pair of twitching eyes.) It's funny enough to persist past multiple visits. Once alerted, you look for other blissful oddities, like Christian Marclay's *Tape Fall:* an audiotape of tinkling water sounds that unwinds itself gracefully in the stairwell. When you come across Vito Acconci's outrageous giant clamshell with "pearls" of light and a soundtrack of oceanic white noise, you get the idea that art in this junk-battered era hopes to play to the crowds (sometimes).

The qualified success of this Biennial is due to some essential structural changes. In the past, the curatorial team has been accused of being too New York–centric, too attentive to the galleries, and too consumed by the new at the expense of excellence and persistence. In the interval between the exit of director Tom Armstrong and the arrival of David Ross, the curators—Richard Armstrong, Richard Marshall, Lisa Phillips, and John G. Hanhardt—set out to revise their methods.

As to the first charge, this time they enlisted advisers who are plugged into the country's most active art scenes: Atlanta, Boston, Chicago, Jamaica (Queens), Berkeley–San Francisco, Miami, Washington, D.C., and Texas. This system, which recognizes the professionalism of people who don't happen to live in New York, counteracts the impression that the Biennial has been chosen straight out of the New York galleries.

In the second significant decision, the curators cleared the permanent collection off the third floor and opened the whole Whitney to the Biennial, for the first time since 1981. This allowed them to separate and stack different generations: On the fourth floor are artists who arrived in the art world's collective consciousness in the two years spanned by the exhibition. The third floor contains artists who came of age in the eighties. The second is reserved for vintage careers, including Robert Rauschenberg, Jasper Johns, Chuck Close, Bruce Nauman, and—in his first Biennial—their bypassed California colleague Ed Moses.

The stacked effect works extremely well. The Biennial seems somewhat less slavishly attentive to the new, and quite a bit more aware of bursts of excellence within a career. There is also a recognition that the interests of one generation are not identical to those of another. (Johns may have inspired a lot of conceptualism, but does he have to be judged by its standards?)

An intellectual time line now links the separated generations through intricately evolved connections. It's a long leap from Rauschenberg's found-object junkyard aesthetic to Mike Kelley's collection of hand-knitted yard-sale dolls—but an instructive one. For that matter, Robert Smithson, dead nearly twenty years, is not present on the second floor, but his *presence* is everywhere—especially, and unexpectedly, in Kelley's "Empathy Displacement" series, which has the feeling of bleak endgame. Kelley's dolls—hominids, really—are entombed in black box-coffins, while their portraits hang on the walls; on the floor nearby is a black pile of thread from a "deconstructed" (unraveled) doll. Your sympathy, pried loose by the artist's manipulations, has the excruciating intensity of an out-of-body experience.

Kelley's installation shows him to be at a height of concentration—and perhaps at a turning point—a pattern that holds through the best of the second and third floors. The curators generally went for the toughest, most energy-intensive work. Some successes: John Coplans, mapping the Brobdingnagian landscape of his hairy, aging body; Nauman, whirling dervishlike before his video camera, as though in atonement and release; Pat Steir, focusing her waterfall fixation into rigorous Japanesque blacks and grays; Cy Twombly, with existentially understated bronze-cast found objects; Alex Katz, represented not by his portraits but by his much more complicated and adventurous landscapes.

The third floor is oddly austere, considering the presence of Keith Haring, Luis Jimenez, Cindy Sherman, and McDermott & McGough. They are balanced by Robert Gober's weird humor, and by the pres-

Photograph courtesy of the Dorothy Goldeen Gallery, California.

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ence of mid-career artists who, familiar as they are, look as raw as their younger kin upstairs, a tribute of sorts. Some who made their entrance in a flash of hype have held, or lately regained, their ground: Peter Halley, Philip Taaffe, Eric Fischl. Julian Schnabel's sloppy, intuitive bronzes prove he's less a painter than a sculptor. Elizabeth Murray hangs tough, as always. Jennifer Bartlett, shaking off the doldrums, does an homage to Jasper Johns's "The Seasons."

Before your entrance into the politically correct fourth floor, check in with Mark Tansey to get your structuralism deflated. These new landscapes are cliffs of words. In *Derrida Queries de Man*, the two ideologues teeter over a chasm of discourse—one slip, and maybe they'll drag the academics with them.

A critique of American society, it should be said, permeates the Whitney. In the Lobby Gallery on the first floor is a biting AIDS time line by the collaborative Group Material. On the third floor, next to Acconci's histrionic clamshell, California artist Richard Misrach's photographs track the bitter, violence-ridden American West in pictures that are, oddly enough, landscapes. Throughout the exhibition—as in Allen Ruppersberg's picture-novel about writing—there is a slippage between word and text, between language and meaning.

But leave it to the fourth-floor artists to make the slippage official. Cady Noland does a dramatic installation of stacks of expired Budweiser six-packs and chain-link fencing, which connect (or disconnect) to Lee Harvey Oswald, Patty Hearst, William Randolph Hearst, and the American preference for crass excess and explosive solutions. Only video artist Gary Hill—filtering his observations, of course, through television—is willing to revel in the forgotten poetry of pre-analytical language.

Tracing the gap between life and art—between public sexual, social, and racial indexes, on the one hand, and the individual's private sense of violation, on the other—is a full-time business. Being black is the topic of photo-narratives by Carrie Mae Weems and Lorna Simpson and of a caustically understated set of found-language paintings by Glenn Ligon. Simpson, quoting Michael Heizer, presents four photographs of black rope circles—"zeroes"—that add up to the title, *Double Negative*. (If you're black, do double negatives make a positive? Or do they make a noose?)

Elsewhere, Mary Kelly gently muses on the various roles in a woman's life, told in a set of "books" of steel. Jessica Stockholder does a calculated parody of the heavy beam-and-bolt assemblages of two decades ago, as though to prove that a woman can undercut the macho men through her appreciation of irony.

The gay caucus is also heavily represented: most strikingly, in Felix Gonzalez-Torres's glittering pile of silver-wrapped candies spilling out of a corner. *Untitled (Lover Boy)* looks squarely at its precedents—Smithson's piles of rock and sand in the sixties—to describe how much emotional territory has been traversed since then. The Kerouacian side of gay consciousness is represented by David Wojnarowicz, direct from his show at Exit Art, and the bondage-and-restraint side by Nayland Blake.

The fourth floor is spotty, with plenty to argue over. If you believe the curators, late conceptualism has swamped its competition. Painters, needless to say, are scarce. They are likely to be parodists, best exemplified by the no-holds-barred cartoonist's mind of Jim Shaw, an underground legend in California for his unclassifiable style, something of a cross between *Mad* magazine, the *National Enquirer* front page, and your high-school yearbook. The chance to right old wrongs—and to right them before they become old—is the Biennial's great advantage.

Note: As usual, the exhibition includes a film and video schedule, available at the museum. (945 Madison Avenue, at 75th Street; staggered closings between June 16 and 23.)

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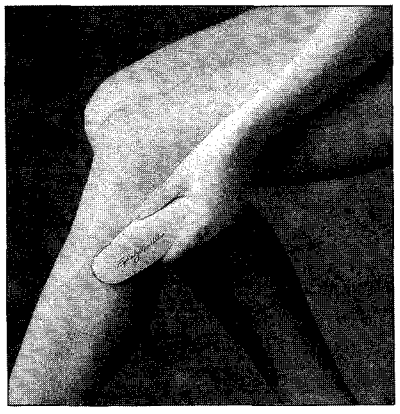

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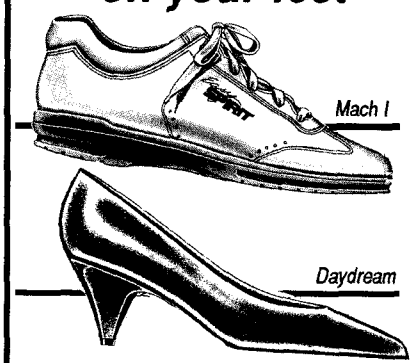

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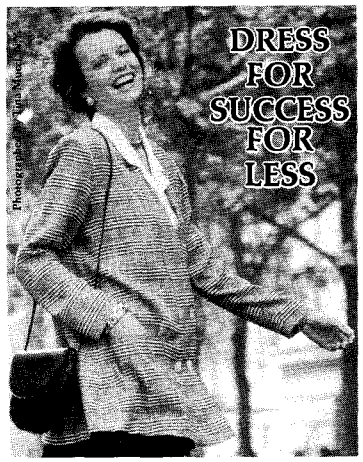

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—Through 5/7: *Chameleon Street*. (1989). #2—Through 4/30: "The Roots of Kane and the Children of Kane." 4/24: *The Bad and the Beautiful* (1952); *Keeper of the Flame* (1942). 4/25: *Caught* (1948); *Ruthless* (1948). 4/26: *Greed* (1932); *Mad Love* (1935). 4/27: *Murder, My Sweet* (1944); *Mr. Arkadin* (1955). 4/28: *Stagecoach* (1939); *The Long Voyage Home* (1940). 4/29: *The Patsy* (1928); *After Office Hours* (1935). 4/30: *The Killers* (1946); *Lady on a Train* (1945). #3—Through 5/2: *Paris is Burning*.

2. ESSEX—Grand St. at Essex St. (982-4455). Chinese Films.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Requiem for Dominic*. #2—*Iron and Silk*. #3—*Ay, Carmela!* #4—*Cyrano De Bergerac*. #5—*The Comfort of Strangers*. #6—*Poison; La Femme Nikita*.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Mortal Thoughts*. #2—*The Silence of the Lambs*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *The Marrying Man*. Opening 4/26: *Oscar*.

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—Through 4/25: *The Doors*. Opening 4/26: *Toy Soldiers*. #2—*Dances With Wolves*. #3—*Out for Justice*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 4/24: *Family Plot* (1976); *Marnie* (1964). 4/25: *Bunny Lake Is Missing* (1965); *Anatomy of a Murder* (1959). 4/26,27: *Key Largo* (1948); *The Treasure of the Sierra Madre* (1948). 4/28: *Touch of Evil* (1958); *Shadow of a Doubt* (1943). 4/29: *Osaka Elegy* (1936); *Sisters of the Gion* (1936). 4/30: *The Last Picture Show* (1971); *Nickelodeon* (1976).

9. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*The British Animation Invasion*. #2—*The Killer*. #3—*Defending Your Life; Forever Mary*. #4—*Object of Beauty*. #5—*Mister Johnson; The Grifters*.

10. CINEMA VILLAGE (formerly The Bijou)—Third Ave. bet. 12th–13th Sts. (505-7320). Through 4/27: *King of New York* (1990); *The Krays* (1990). 4/28–30: *Bagdad Cafe* (1988).

11. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Class Action*. #2—*Mortal Thoughts*.

12. CINEMA 12 (formerly Cinema Village)—12th St. east of Fifth Ave. (924-3363). *The Vanishing* (1988).

13. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Reversal of Fortune*. #2—*Guilty by Suspicion*. #3—*GoodFellas*. #4—*The Long Walk Home*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Out for Justice*. #2—*Guilty by Suspicion*. #3—*The Silence of the Lambs*. #4—*Alice*. #5—*The Marrying Man*. #6—*Dances With Wolves*.

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Home Alone*. #2—*Warlock*. #3—*Mortal Thoughts*. #4—*Sleeping With the Enemy*. #5—*Defending Your Life*. #6—*The Grifters*. #7—*The Hard Way*. #8—*Object of Beauty*. #9—*Class Action*. Beg. 4/26; *Toy Soldiers*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Misery*. #2—*The Five Heartbeats*. #3—*New Jack City*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Mr. & Mrs. Bridge*. Opening 4/26: *Oscar*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Dances With Wolves*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Mortal Thoughts*. #2—*The Silence of the Lambs*. #3—*Out for Justice*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Guilty by Suspicion*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Object of Beauty*. #2—*Class Action*. #3—*Defending Your Life*. #4—*The Field*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Mortal Thoughts*. #2—*Warlock*.

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Teenage Mutant Ninja Turtles II*.

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Out for Justice*. #2—*The Five Heartbeats*. #3—*Up Against the Wall*. #4—Through 4/25: *If Looks Could Kill*. Opening 4/26: *Toy Soldiers*. #5—*GoodFellas*. #6—*Sleeping With the Enemy*.

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34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Dances With Wolves.* Opening 4/26: *Oscar.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *The Silence of the Lambs.* **EMBASSY 3**—*The Perfect Weapon.* **EMBASSY 4**—*Ghost.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*New Jack City.* #2—*New Jack City.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*The Long Walk Home.* #2—*The Hard Way.* #3—*Home Alone.* #4—*Eminent Domain.* #5—*Class Action.* #6—*Misery.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 4/25: *The Marrying Man.* Opening 4/26: *Oscar.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Doors.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Reversal of Fortune.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*La Femme Nikita.* #2—*Iron and Silk.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*The Marrying Man.* #2—*The Grifters.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *True Colors.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Mister Johnson.* Opening 4/26: *Journey of Hope.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). Through 4/30: "À la Femme Française." 4/24: *L'Ascentseur Pour L'Echafaud* (1958); *La Peau Douce* (1964). 4/25–27: *Choice of Arms* (1981); *The Night Heaven Fell* (1958). 4/28–30: *Lola* (1961); *French Cancan* (1955).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Sleeping With the Enemy.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Cyrano de Bergerac.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Daddy Nostalgia.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *The Five Heartbeats.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*New Jack City.* #2—*Mortal Thoughts.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Class Action.* **CORONET**—*Mortal Thoughts.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Requiem for Dominic.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Defending Your Life.* **CINEMA II**—*Guilty by Suspicion.* **CINEMA THIRD AVE.**—*A Woman Under the Influence.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—Through 4/25: *The Doors.* Opening 4/26: *Toy Soldiers.* #2—*Out for Justice.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Impromptu.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Silence of the Lambs.* #2—*Alice.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Cross My Heart.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Dances With Wolves.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Teenage Mutant Ninja Turtles II.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Out for Justice.* Opening 4/26: *Oscar.* #2—*The Marrying Man.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*The Five Heartbeats.* #2—*Mortal Thoughts.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Defending Your Life.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Class Action.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Korczak.* #2—*Ju Dou.* #3—*The Nasty Girl.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Object of Beauty.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Dances With Wolves.* #2—*The Marrying Man.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Silence of the Lambs.* #5—*Alice.* Opening 4/26: *Oscar.* #6—*Out for Justice.* Beg. 4/26; *Toy Soldiers.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Mortal Thoughts.* #2—*Guilty by Suspicion.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*The Five Heartbeats.* #2—*New Jack City.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Teenage Mutant Ninja Turtles II.* #2—*Out for Justice.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 4/27–6/23: "The Art of Reality: Innovators of the Documentary." 4/27 at 2: *Hearts and Minds* (1974); at 4:30: *Harlan County, U.S.A.* (1976). 4/28 at 1: *One Year in the Life of Crime* (1989); at 2:30: *Dear America: Letters Home From Vietnam* (1987); at 4:30: *Rape U.S.A.: Cries From the Heartland* (1991).

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. Through 4/31: "Ross McElwee Festival." 4/24: *Glens Falls Sequence* (1943); *The Long Bodies.* 4/25: "The Three Minute Idea (Give or Take a Minute) Part III: MTV." 4/26, 27: "Gary Goldberg: Performance and Film." 4/28: "Dance on Camera Festival 1991." 4/28: *La Belle et la Bete* (1946).

ASIAN CINEVISION—Florence Gould Hall, The French Institute, 55 E. 59th St. (925-8685). 4/26–5/12: "Projected Radiance: The Cinema of Indonesia."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. Through 5/26: "William Greaves: Chronicler of the African-American Experience."

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $3; members $1.50. 4/30 at 8: *The View From Avenue A* (1984).

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 4/24 at 12:30, 3:15, 6, & 8:45: *L'Amorouseuse* (1988), dir. Jacques Daillon.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. Through 5/10: "Young Japanese Cinema." 4/26: *Bicycle Sighs* (1989); *Bus* (1971).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." Through April: "The Pattern of Beauty: Islamic Art and Design." 4/23–27: "The Fauve Landscape." 4/30: "20th Century Sculpture."

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. All shows start at 8. Open screening: 16mm, S8mm, slide formats all available. 4/26: Works by Michael Brynntrup (Germany).

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 5/4: "Comedians' Choice: Acts & Influences," the work of comedians complemented by clips of their influential predecessors. Tue.–Sat. at 12:15, Tue. at 5:30. 4/23–27, 4/30–5/4: Gilda Radner. Through 8/31: "A Salute to Monty Python."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 4/30: "Art of the Forties." 4/26–5/7: "Projected Radiance: The Cinema of Indonesia." 4/25: *Watsonville on Strike* (1989).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 4/19–30: *The Nasty Girl.*

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 4/19–5/2: *Water and Power* (1990), dir. Pat O'Neill; *Maria's Story,* dir. Monona Wali and Pamela Cohen. 4/19–5/2: "The Films of Sergei Paradjanov."

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. 4/20–5/11: "Uncommon Images: Films on Photographers."

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series through 6/16: "1991 Biennial Film and Video Programs." Times vary, call museum. An overview of recent developments in American independent film and video.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Teenage Mutant Ninja Turtles II.* #2—*New Jack City.* #3—*Out for Justice.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Out for Justice.* #2—*The Silence of the Lambs.* #3—*Sleeping With the Enemy.* #4—*Teenage Mutant Ninja Turtles II.* #5—*Class Action.* #6—*The Five Heartbeats.* #7—*Mortal Thoughts.* #8—*Warlock.* #9—*The Marrying Man.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Teenage Mutant Ninja Turtles II.* #2—Through 4/25: *The Silence of the Lambs.* Beg. 4/26: *A Kiss Before Dying.* #3—Through 4/25: *Sleeping With the Enemy.* Beg. 4/26: *Toy Soldiers.* #4—*Out for Justice.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Up Against the Wall; The Five Heartbeats.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*New Jack City; Warlock.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Out For Justice.* #4—*Up Against the Wall.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*New Jack City.* #2—*Up Against the Wall.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Perfect Weapon.* #5—*Mortal Thoughts.* #6—*Warlock.* #7—*The Silence of the Lambs.* #8—*Sleeping With the Enemy.* #9—*Out for Justice.* #10—*The Marrying Man.* #11—*Dances With Wolves.* #12—*The Long Walk Home.* #13—*Defending Your Life.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Class Action.* #2—*Mortal Thoughts.* #3—*Sleeping With the Enemy.* #4—*The Long Walk Home.* #5—*Dances With Wolves; Class Action.* #6—*The Marrying Man.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Marrying Man.* #2—*Dances With Wolves; The Silence of the Lambs.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Misery.* #2—*Out for Justice.* #3—*Dances With Wolves.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Sleeping With the Enemy.* #2—*Mortal Thoughts.* #3—*Teenage Mutant Ninja Turtles II; Defending Your Life.*

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208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Up Against the Wall; Teenage Mutant Ninja Turtles II.* #2—*Out for Justice.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Out for Justice.* #2—*Warlock.* #3—*The Silence of the Lambs.* #4—*Defending Your Life.* #5—*Guilty By Suspicion.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*New Jack City.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Up Against the Wall.* #4—*Out for Justice.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Warlock.* #2—*The Five Heartbeats.* #3—*Defending Your Life.* #4—*Sleeping With the Enemy.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Teenage Mutant Ninja Turtles II.* #2—*Career Opportunities.* #3—*New Jack City.* #4—*Mortal Thoughts.* #5—*The Silence of the Lambs.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Teenage Mutant Ninja Turtles II.* #2—*Mortal Thoughts.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Class Action.* #2—*Teenage Mutant Ninja Turtles II.* #3—*The Marrying Man.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Mortal Thoughts.* #2—Through 4/25: *Sleeping With the Enemy.* Beg. 4/26: *A Kiss Before Dying.* #3—Through 4/25: *Dances With Wolves.* Beg. 4/26: *Toy Soldiers.* #4—*Out for Justice.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Out for Justice.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Up Against the Wall.* #4—*The Five Heartbeats.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—Through 4/25: *The Marrying Man.* Beg. 4/26: *Oscar.* #2—Through 4/25: *Out for Justice.* Beg. 4/26: *Toy Soldiers.* #3—*Mortal Thoughts.* #4—*Out for Justice.* #5—Through 4/25: *Dances With Wolves; Teenage Mutant Ninja Turtles II.* Beg. 4/26: *A Kiss Before Dying.* #6—*The Silence of the Lambs.* #7—*Class Action.* #8—*Defending Your Life.* #9—*Sleeping With the Enemy.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Out for Justice.* #2—*Up Against the Wall.* #3—Through 4/25: *Sleeping With the Enemy.* Beg. 4/26: *Oscar.* #4—Through 4/25: *Teenage Mutant Ninja Turtles II.* Beg. 4/26: *Toy Soldiers.* #5—*Dances With Wolves.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Out for Justice.* #2—*Mortal Thoughts.* #3—*Dances With Wolves.* #4—*Up Against the Wall.* #5—Through 4/25: *The Silence of the Lambs; Teenage Mutant Ninja Turtles II.* Beg. 4/26: *A Kiss Before Dying.* #6—Through 4/25: *Sleeping With the Enemy.* Beg. 4/26: *Toy Soldiers.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Guilty by Suspicion.* #2—*Defending Your Life.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—Through 4/25: *Dances With Wolves.* Beg. 4/26: *A Kiss Before Dying.* #2—*The Silence of the Lambs.* #3—Through 4/25: *The Marrying Man.* Beg. 4/26: *Oscar.* #4—Through 4/25: *Class Action.* Beg. 4/26: *Object of Beauty.*

303. CORONA—PLAZA—(639-7722). #1—Through 4/25: *Sleeping With the Enemy.* Beg. 4/26: *Dances With Wolves.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Mortal Thoughts.* #2—*Out for Justice.* #3—Through 4/25: *Out for Justice.* Beg. 4/26: *Toy Soldiers.* #4—*The Silence of the Lambs.* #5—*Teenage Mutant Ninja Turtles II.* #6—Through 4/25: *Teenage Mutant Ninja Turtles II.* Beg. 4/26: *A Kiss Before Dying..* #7—Through 4/25: *The Marrying Man.* Beg. 4/26: *Oscar.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Silence of the Lambs.* #2—*Up Against the Wall.* #3—*Dances With Wolves.* #4—*Teenage Mutant Ninja Turtles II.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Reversal of Fortune.* #2—*Defending Your Life.* #3—*The Marrying Man.* #4—*Goodfellas; Class Action.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Out for Justice.* #2—*Mortal Thoughts.* #3—*Teenage Mutant*

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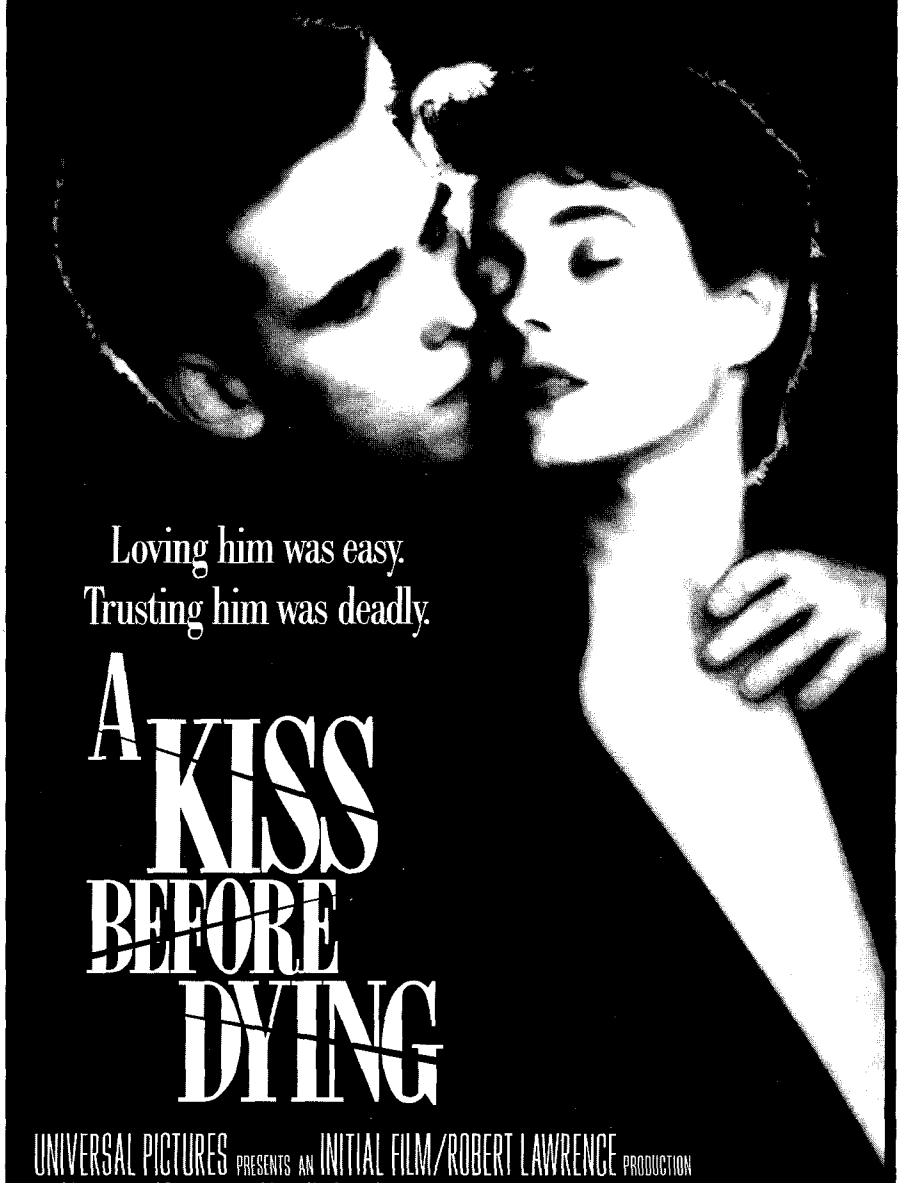

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CINEPLEX ODEON *PARK & 86TH ST. CINEMAS 86TH ST. BET. PARK & LEX. AVES. 534-1880
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Ninja Turtles II. #4—Through 4/25: *Up Against the Wall.* Beg. 4/26: *Toy Soldiers.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Class Action.* #2—*The Marrying Man.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Home Alone.* #2—*La Femme Nikita.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*New Jack City.* #2—Through 4/25: *The Five Heartbeats.* Beg. 4/26: *Toy Soldiers.* #3—*Defending Your Life.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Class Action.* #2—Through 4/25: *The Long Walk Home.* Beg. 4/26: *Object of Beauty.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *The Marrying Man.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Out for Justice.* #2—Through 4/25: *Sleeping With the Enemy.* Beg. 4/26: *A Kiss Before Dying.* #3—*Out for Justice.* #4—*Mortal Thoughts.*

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*Warlock; The Five Heartbeats.* #2—*Out for Justice.* #3—*New Jack City.* #4—*Dances With Wolves.* #5—*Up Against the Wall.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Mortal Thoughts.* #2—*Sleeping With the Enemy.* #3—*The Long Walk Home.* #4—*Teenage Mutant Ninja Turtles II.* #5—*The Silence of the Lambs.* #6—*Class Action.* #7—*The Marrying Man.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Dances With Wolves.* #2—Through 4/25: *Misery.* Beg. 4/26: *A Kiss Before Dying.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Through 4/25: *Up Against the Wall.* Beg. 4/26: *Oscar.* #2—*Out for Justice.* #3—Through 4/25: *Teenage Mutant Ninja Turtles II.* Beg. 4/26: *Toy Soldiers.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Teenage Mutant Ninja Turtles II.* #2—*Mortal Thoughts.* #3—Through 4/25: *Class Action.* Beg. 4/26:

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Out for Justice.* #2—*Out for Justice.* #3—*The Silence of the Lambs.* #4—Through 4/25: *Sleeping With the Enemy.* Beg. 4/26: *A Kiss Before Dying.* #5—*Defending Your Life.* #6—Through 4/25: *The Marrying Man.* Beg. 4/26: *Oscar.* #7—*Up Against the Wall.*

320. REGO PARK—DRAKE—(457-4002). *The Grifters; GoodFellas.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Out for Justice.* #2—*The Marrying Man.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Out for Justice.* #2—*Dances With Wolves.*

401. NEW DORP—HYLAN—(351-6601). #1—*Mortal Thoughts.* #2—*Class Action.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Out for Justice.* #2—*Out for Justice.* #3—Through 4/25: *Teenage Mutant Ninja Turtles II.* Beg. 4/26: *Oscar.* #4—Through 4/25: *The Marrying Man.* Beg. 4/26: *A Kiss Before Dying.* #5—*The Silence of the Lambs.* #6—*Mortal Thoughts.* #7—*Defending Your Life.* #8—Through 4/25: *Class Action.* Beg. 4/26: *Object of Beauty.* #9—Through 4/25: *Career Opportunities; The Long Walk Home.* Beg. 4/26: *Toy Soldiers.* #10—*Sleeping With the Enemy.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Dances With Wolves.* #2—*The Silence of the Lambs.*

501. BELLMORE—MOVIES—(783-7200). *The Silence of the Lambs.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Out for Justice.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Mortal Thoughts.* #2—*Class Action.* #3—*Out for Justice.* #4—*Home Alone.* #5—*Sleeping With the Enemy.* #6—*Defending Your Life.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*The Marrying Man.* #2—*Out for Justice.* #3—*Sleeping With the Enemy.* #4—*The Silence of the Lambs.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Out for Justice.* #2—*Mortal Thoughts.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Marrying Man.* #5—*Dances With Wolves.* #6—*Defending Your Life.* #7—*The Long Walk Home.* #8—*The Silence of the Lambs.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Silence of the Lambs.* #2—*The Long Walk Home.* #3—*Out for Justice.* #4—*Dances With Wolves.* #5—*The Marrying Man.* #6—*Teenage Mutant Ninja Turtles II.*

507. GREAT NECK—SQUIRE—(966-2020). #1—*Dances With Wolves.* #2—*The Silence of the Lambs.* #3—*Out for Justice.*

508. HEWLETT—HEWLETT—(791-6768). *La Femme Nikita.*

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Class Action.* #2—*The Marrying Man.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Out for Justice.* #2—*Up Against the Wall.* #3—*New Jack City.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*King Ralph; GoodFellas.* #2—*Misery.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Long Walk Home.* #3—*Warlock.* #4—*The Marrying Man.* #5—*Dances With Wolves.* #6—*The Silence of the Lambs.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Sleeping With the Enemy; The Marrying Man.* #2—*Teenage Mutant Ninja Turtles II.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Class Action.* #2—*The Silence of the Lambs.* #3—*Dances With Wolves.* #4—*Sleeping With the Enemy.* #5—*The Doors; Eminent Domain.* #6—*Home Alone.*

515. MALVERNE—TWIN—(599-6966). #1—*Once Around; GoodFellas.* #2—*Awakenings.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Defending Your Life.* #2—*Mortal Thoughts.* #3—*The Long Walk Home.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Silence of the Lambs.* #2—*Sleeping With the Enemy.* #3—*The Long Walk Home; Teenage Mutant Ninja Turtles II.* #4—*Mortal Thoughts.* #5—*Class Action.* #6—*Out for Justice.* #7—*Defending Your Life.* #8—*Dances With Wolves.* #9—*The Marrying Man.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Mortal Thoughts.* #2—*The Silence of the Lambs.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Out for Justice.* #2—*The Silence of the Lambs; Teenage Mutant Ninja Turtles II.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Out for Justice.* #2—*Once Around; Awakenings.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Out for Justice.* #2—*Misery; Home Alone.* #3—*La Femme Nikita.* #4—*New Jack City; Career Opportunities.* #5—*Reversal of Fortune; GoodFellas.* #6—*Sleeping With the Enemy.* #7—*If Looks Could Kill; The Marrying Man.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Teenage Mutant Ninja Turtles II.* #2—*Mr. & Mrs. Bridge.* #3—*Dances With Wolves.* #4—*The Silence of the Lambs.* #5—*Guilty by Suspicion.* #6—*Class Action.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Guilty by Suspicion.* #2—*The Marrying Man.* #3—*Teenage Mutant Ninja Turtles II.* #4—*Defending Your Life.* #5—*Teenage Mutant Ninja Turtles II.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Mortal Thoughts.* #2—*The Long Walk Home.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Class Action.* #2—*The Marrying Man.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Sleeping With the Enemy.* #2—*Out for Justice.* #3—*Mortal Thoughts.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Defending Your Life.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*The Silence of the Lambs.* #2—*The Long Walk Home.* #3—*Sleeping With the Enemy.* #4—*Warlock.* #5—*Teenage Mutant Ninja Turtles II.* #6—*Ghost.* #7—*Up Against the Wall.* #8—*The Perfect Weapon.* #9—*The Hard Way; Home Alone.* #10—*The Five Heartbeats.* #11—*Dances With Wolves.* #12—*Mortal Thoughts.* #13—*Out for Justice.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Out for Justice.* #2—*Up Against the Wall.* #3—*The Silence of the Lambs.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Reversal of Fortune.* #2—*Misery.* #3—*Defending Your Life.* #4—*The Marrying Man.* #5—*Class Action.* #6—*Guilty By Suspicion.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Larks on a String.* #2—*The Long Walk Home.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Class Action.* #2—*Out for Justice.* #3—*Sleeping With the Enemy.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Home Alone; Misery.* #2—*The Hard Way.* #3—*The Marrying Man; The Doors.* #4—*The Silence of the Lambs; Dances With Wolves.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Mortal Thoughts.* #2—*Teenage Mutant Ninja Turtles II.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Mortal Thoughts.* #2—*Out for Justice.* #3—*Career Opportunities.* #4—*Warlock; Home Alone.* #5—*Teenage Mutant Ninja Turtles II.* #6—*The Long Walk Home.* #7—*The Marrying Man.* #8—*Up Against the Wall.* #9—*Class Action.* #10—*Sleeping With the Enemy; Dances With Wolves.* #11—*New Jack City; The Silence of the Lambs.* #12—*Defending Your Life.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Class Action.* #2—*Warlock; Guilty By Suspicion.* #3—*Out for Justice.* #4—*The Marrying Man.* #5—*The Silence of the Lambs.* #6—*Mortal Thoughts; Sleeping With the Enemy.* #7—*Dances With Wolves.* #8—*The Long Walk Home.* #9—*Defending Your Life.* #10—*Up Against the Wall.* #11—*Teenage Mutant Ninja Turtles II.* #12—*Home Alone.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Marrying Man.* #2—*Out for Justice.* #3—*Mortal Thoughts.* #4—*Sleeping With the Enemy.* #5—*Dances With Wolves.* #6—*Home Alone; The Doors.* #7—*Up Against the Wall.* #8—*The Silence of the Lambs.* #9—*Teenage Mutant Ninja Turtles II.* #10—*Home Alone.*

611. CORAM—PINE—(698-6442). #1—*Dances With Wolves.* #2—*The Silence of the Lambs.* #3—*Class Action.* #4—*The Marrying Man.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Defending Your Life.* #2—*Mortal Thoughts.* #3—*The Silence of the Lambs.* #4—*Class Action.* #5—*Dances With Wolves; Teenage Mutant Ninja Turtles II.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Defending Your Life.* #2—*The Marrying Man.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Class Action.* #2—*Dances With Wolves.* #3—*The Long Walk Home; Teenage Mutant Ninja Turtles II.* #4—*Mortal Thoughts.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Silence of the Lambs.*

618. ISLIP—ISLIP—(581-5200). #1—*Dances With Wolves.* #2—*Class Action.* #3—*Silence of the Lambs.*

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619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *#1—The Marrying Man. #2—Mortal Thoughts. #3—Class Action. #4—Defending Your Life; Home Alone.*

620. LINDENHURST—LINDENHURST—(888-5400). *Shipwrecked; Scenes From a Mall.*

621. MATTITUCK—MATTITUCK—(298-4405). *#1—Class Action. #2—Dances With Wolves. #3—Career Opportunities. #4—Marrying Man. #5—The Silence of the Lambs. #6—Teenage Mutant Ninja Turtles II. #7—Sleeping With the Enemy. #8—New Jack City.*

623. NORTHPORT—NORTHPORT—(261-8600). *Shipwrecked; Scenes From a Mall.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). *#1—The Long Walk Home. #2—Up Against the Wall. #3—Teenage Mutant Ninja Turtles II. #4—The Silence of the Lambs. #5—Home Alone. #6—Defending Your Life. #7—The Marrying Man. #8—Mortal Thoughts. #9—Class Action. #10—Dances With Wolves. #11—Guilty by Suspicion. #12—Out for Justice. #13—Sleeping With the Enemy.*

627. PORT JEFFERSON—TWIN—(928-6555). *#1—Teenage Mutant Ninja Turtles II. #2—Mr. & Mrs. Bridge; Defending Your Life.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Mr. & Mrs. Bridge.*

631. SAYVILLE—SAYVILLE—(589-0232). *#1—Out for Justice. #2—Misery. #3—Teenage Mutant Ninja Turtles II.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Dances With Wolves.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). *#1—Out for Justice. #2—The Long Walk Home. #3—The Marrying Man. #4—Reversal of Fortune. #5—Teenage Mutant Ninja Turtles II.*

635. STONY BROOK—LOEWS—(751-2300). *#1—Sleeping With the Enemy. #2—Teenage Mutant Ninja Turtles II. #3—Out for Justice.*

636. WEST ISLIP—TWIN—(669-2626). *#1—The Marrying Man. #2—Goodfellas; The Silence of the Lambs.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). *#1—La Femme Nikita. #2—The Long Walk Home.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Class Action.*

NEW YORK STATE

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Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). *#1—Greencard. #2—Defending Your Life.*

702. BRONXVILLE—BRONXVILLE—(961-4030). *#1—Mortal Thoughts. #2—The Grifters; Mr. & Mrs. Bridge. #3—Sleeping With the Enemy.*

703. GREENBURGH—CINEMA 100—(946-4680). *#1—Mortal Thoughts. #2—Defending Your Life.*

704. HARRISON—CINEMA—(835-5952). *Class Action.*

705. HARTSDALE—CINEMA—(428-2200). *#1—Silence of the Lambs. #2—Reversal of Fortune. #3—Misery. #4—Teenage Mutant Ninja Turtles II; Out for Justice.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). *#1—Teenage Mutant Ninja Turtles II. #2—Class Action. #3—New Jack City. #4—Dances With Wolves. #5—Out for Justice. #6—Defending Your Life. #7—Mortal Thoughts. #8—The Silence of the Lambs. #9—The Marrying Man. #10—Sleeping With the Enemy; The Long Walk Home.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Defending Your Life.*

708. MAMARONECK—PLAYHOUSE—(698-2200). *#1—Out for Justice. #2—Mortal Thoughts. #3—The Silence of the Lambs. #4—*Through 4/25: *Teenage Mutant Ninja Turtles II.* Beg. 4/26: *Toy Soldiers.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). *#1—Mortal Thoughts. #2—Misery. #3—Teenage Mutant Ninja Turtles II. #4—The Silence of the Lambs. #5—Class Action; Mr. & Mrs. Bridge; The Grifters.*

712. NEW ROCHELLE—TOWN—(632-9700). *#1—Out for Justice. #2—Teenage Mutant Ninja Turtles II.*

714. PEEKSKILL—BEACH—(737-6262). *#1—Home Alone. #2—The Silence of the Lambs. #3—Dances With Wolves. #4—Out for Justice.*

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716. PELHAM—PICTURE HOUSE—(738-3160). *Class Action.*

718. RYE—RYE RIDGE—(939-8177). #1—*The Marrying Man; The Grifters.* #2—*Mr. & Mrs. Bridge.*

719. SCARSDALE—FINE ARTS—(723-6699). *Ju Dou.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Warlock.* #2—*Up Against the Wall.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Long Walk Home.* #2—*Class Action.* #3—*The Marrying Man.* #4—*Dances With Wolves.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Out for Justice.* #2—*Out for Justice.* #3—*Teenage Mutant Ninja Turtles II.* #4—*Defending Your Life.* #5—Through 4/25: *The Silence of the Lambs.* Beg. 4/26: *A Kiss Before Dying.* #6—Through 4/25: *New Jack City.* Beg. 4/26: *Toy Soldiers.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Out for Justice.* #2—*Defending Your Life.* #3—Through 4/25: *Career Opportunities.* Beg. 4/26: *A Kiss Before Dying.* #4—*Mortal Thoughts.* #5—*The Silence of the Lambs.* #6—Through 4/25: *Sleeping With the Enemy.* Beg. 4/26: *Toy Soldiers.* #7—*Dances With Wolves.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*The Marrying Man.* #2—*Dances With Wolves.* #3—*Guilty by Suspicion.* #4—*The Long Walk Home.* #5—*The Silence of the Lambs.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Class Action.* #2—*The Marrying Man.* #3—*Dances With Wolves.* #4—*Reversal of Fortune.* #5—*Home Alone; The Silence of the Lambs.* #6—*Out for Justice.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Mortal Thoughts.* #2—*Defending Your Life.*

757. NYACK—CINEMA EAST—(358-6631). *Mortal Thoughts.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Teenage Mutant Ninja Turtles II.* #2—*Out for Justice.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Class Action.*

764. LAFAYETTE—(357-6030). *Sleeping With the Enemy.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*The Silence of the Lambs.* #2—*Misery; Goodfellas.*

801. DANBURY CINE—(743-2200). #1—*Teenage Mutant Ninja Turtles II.* #2—*Class Action.* #3—*Defending Your Life.*

802. DANBURY—CINEMA—(748-2923). #1—*Mr. and Mrs. Bridge; Mortal Thoughts.* #2—*The Marrying Man.*

803. DANBURY—PALACE—(748-7496). #1—*Out for Justice.* #2—*Sleeping With the Enemy.* #3—*Dances With Wolves.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Dances With Wolves.* #2—*Out for Justice.*

807. GREENWICH—CINEMA—(869-6030). #1—*Cyrano De Bergerac.* #2—*The Silence of the Lambs.*

808. GREENWICH—PLAZA—(869-4030). #1—*Defending Your Life.* #2—*Class Action.* #3—*La Femme Nikita.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Teenage Mutant Ninja Turtles II.* #2—*Defending Your Life.*

810. NORWALK—CINEMA—(838-4504). #1—*Out for Justice.* #2—*The Long Walk Home; Teenage Mutant Ninja Turtles II.*

813. SOUTH NORWALK—SONO—(866-9202). Through 4/25: *Reversal of Fortune; GoodFellas.* Beg. 4/26: *Superstar: The Life and Times of Andy Warhol.*

815. STAMFORD—AVON—(324-9205). #1—*Out for Justice.* #2—*New Jack City.*

816. STAMFORD—CINEMA—(324-3100). #1—*Dances With Wolves.* #2—*Guilty by Suspicion.* #3—*Mortal Thoughts; Teenage Mutant Ninja Turtles II.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Sleeping With the Enemy.* #2—*The Marrying Man.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Sleeping With the Enemy.* #2—*The Marrying Man.* #3—*Out for Justice.* #4—*Warlock.* #5—*The Five Heartbeats.* #6—*Teenage Mutant Ninja Turtles II.*

819. TRUMBULL—CINEMA—(374-0462). #1—*Teenage Mutant Ninja Turtles II.* #2—*Defending Your Life.* #3—*Out for Justice.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Mortal Thoughts.* #2—*Class Action.* #3—*The Silence of the Lambs.* #4—*Defending Your Life.*

821. WESTPORT—POST—(227-0500). *La Femme Nikita.*

822. WILTON—CINEMA—(762-5678). *The Marrying Man.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Silence of the Lambs.* #2—*The Long Walk Home.* #3—*Goodfellas.* #4—*Teenage Mutant Ninja Turtles II.* #5—*Out for Justice; Misery.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Sleeping With the Enemy.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Warlock; The Long Walk Home.* #4—*Mortal Thoughts.* #5—*Out for Justice.* #6—*The Silence of the Lambs.* #7—*The Marrying Man.* #8—*The Five Heartbeats.* #9—*New Jack City.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Dances With Wolves.* #2—*Class Action.* #3—*Mortal Thoughts.* #4—*Up Against the Wall.* #5—*New Jack City.* #6—*Defending Your Life.* #7—*Teenage Mutant Ninja Turtles II.* #8—*Warlock.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*The Silence of the Lambs.* #2—*Out for Justice.* #3—*Out for Justice.* #4—*The Marrying Man.* #5—*Sleeping With the Enemy.* #6—*The Five Heartbeats.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *The Doors; Teenage Mutant Ninja Turtles II.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*The Perfect Weapon; The Doors.* #2—*Guilty By Suspicion; The Hard Way; Warlock.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Out for Justice.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*New Jack City.* #2—*Teenage Mutant Ninja Turtles II.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Class Action.* #2—*Mr. & Mrs. Bridge.* #3—*GoodFellas; The Silence of the Lambs.* #4—*Guilty by Suspicion; Teenage Mutant Ninja Turtles II.* #5—*Dances With Wolves.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Dances With Wolves.* #2—*The Long Walk Home.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*The Marrying Man.* #2—*Reversal of Fortune.* #3—*The Long Walk Home.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*The Doors; The Five Heartbeats.* #2—*Home Alone.* #3—*The Silence of the Lambs.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Mortal Thoughts.* #2—Through 4/25: *Sleeping With the Enemy.* Beg. 4/26: *Toy Soldiers.* #3—*Defending Your Life.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*The Silence of the Lambs.* #2—*Mortal Thoughts.* #3—*Out for Justice.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Home Alone; Reversal of Fortune.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Out for Justice; Teenage Mutant Ninja Turtles II.* #2—*Warlock.*

932. ELIZABETH—ELMORA—(352-3483). *Sleeping With the Enemy.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Misery.* #2—*Out for Justice.* #3—*GoodFellas.* #4—*The Marrying Man; Teenage Mutant Ninja Turtles II.* #5—*Class Action; The Silence of the Lambs.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Nasty Girl.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Mortal Thoughts.* #2—Through 4/25: *Sleeping With the Enemy.* Beg. 4/26: *Toy Soldiers.* #3—*Defending Your Life.*

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Teenage Mutant Ninja Turtles II.* #2—*Shipwrecked; Out for Justice.* #3—*Guilty By Suspicion.* #4—*The Marrying Man.* #5—*Dances With Wolves.*

951. CLOSTER—CLOSTER—(768-8800). *Home Alone.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Sleeping With the Enemy.* #2—*The Marrying Man; Teenage Mutant Ninja Turtles II.* #3—*Dances With Wolves.* #4—*The Silence of the Lambs.*

953. EMERSON—QUAD—(261-1000). #1—*The Marrying Man.* #2—*Out for Justice.* #3—*The Silence of the Lambs.* #4—*Sleeping With the Enemy.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Class Action.* #2—*Out for Justice.*

958. OAKLAND—TWIN—(337-4478). #1—*Out for Justice; Home Alone.* #2—*Dances With Wolves.*

960. PARAMUS—BERGEN MALL—(845-4449). *La Femme Nikita.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Teenage Mutant Ninja Turtles II.* #2—*Mortal Thoughts.* #3—*Hard Way.* #4—*Sleeping With the Enemy.* #5—*Class Action.* #6—*Defending Your Life.* #7—*The Long Walk Home.* #8—*Dances With Wolves.* #9—*Silence of the Lambs.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*The Marrying Man.* #2—*New Jack City.* #3—*New Jack City.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Marrying Man.* #2—*Teenage Mutant Ninja Turtles II.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Sleeping With the Enemy.* #2—*The Silence of the Lambs.* #3—*Teenage Mutant Ninja Turtles II.* #4—*Class Action.* #5—*The Marrying Man.* #6—*Out for Justice.* #7—*Mortal Thoughts.* #8—*La Femme Nikita.* #9—*Dances With Wolves.* #10—*Defending Your Life.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Guilty By Suspicion.* #2—*The Hard Way.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Teenage Mutant Ninja Turtles II; The Long Walk Home.* #2—*Sleeping With the Enemy.* #3—*Mortal Thoughts.* #4—*Class Action.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Teenage Mutant Ninja Turtles II.* #2—*Dances With Wolves.* #3—*The Silence of the Lambs.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*New Jack City.* Beg. 4/26: *Oscar.* #2—*Home Alone; Out for Justice.* #3—*Goodfellas; The Marrying Man.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Mortal Thoughts.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Cyrano De Bergerac.* #4—*Defending Your Life.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Home Alone.* #2—*GoodFellas; Reversal of Fortune.* #3—*Shipwrecked; Dances With Wolves.*

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NEW YORK MAGAZINE

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ New films recommended by *New York's* critic.

ALICE—(1 hr. 46 min.; 1990) Having married a wealthy man (William Hurt) when she was very young, Alice Tate (Mia Farrow) has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of coddling; she's meant to be lost and rather dim but also adorable and even noble. Alice, with the aid of some magic herbs, tries to change her life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. There's a sanctimonious tone in Alice that's awfully preachy—as if Shakespeare had turned A Midsummer Night's Dream into a fund-raiser for nunneries. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. Cinematography by Carlo Di Palma. (1/14/91) PG-13. **18, 62, 85**

AY, CARMELA!—(1 hr. 43 min.; 1991) Carlos Saura's movie follows a performing couple—Carmela and Paulino—and their Elegant Variety Show. They flee their village to avoid the ravages of the Spanish Civil War only to be captured and forced to put on a performance for the Fascists. NR. **3**

THE BRITISH ANIMATION INVASION—(1 hr. 50 min.; 1991) A compilation of 25 award-winning animated shorts from the UK, including *Creature Comforts*, recently awarded an Academy Award for Best Animated Short. NR. **9**

CAREER OPPORTUNITIES—(1 hr. 23 min.; 1991) His first night as the after-hours watchman of a small-town department store, Jim Dodge (Frank Whaley) settles in for a quiet evening. Instead he finds unexpected romance and adventure. With Jennifer Connelly. PG-13. **214, 406, 522, 606, 621, 724**

CHAMELEON STREET—(1 hr. 38 min.; 1989) A master of disguise, Doug Street, passes himself off as a surgical resident, French exchange student, journalist, and lawyer in an imaginative comedy directed, written by, and starring Wendell B. Harris. NR. **1**

CLASS ACTION—(1 hr. 40 min.; 1991) Father-and-daughter lawyers are pitted against each other for a high-profile class-action lawsuit. With Gene Hackman and Mary Elizabeth Mastrantonio; directed by Michael Apted. R. **11, 19, 26, 38, 53, 80, 152, 200, 200, 216, 219, 302, 306, 308, 311, 315, 318, 401, 406, 503, 509, 514, 517, 523, 526, 533, 600, 606, 608, 611, 612, 616, 618, 619, 621, 625, 639, 704, 706, 709, 715, 716, 722, 755, 760, 801, 808, 820, 904, 912, 933, 956, 961, 965, 967**

COMFORT OF STRANGERS—(1 hr. 45 min.; 1991) While on vacation in Venice, a young English couple is befriended by a decadent stranger (Christopher Walken) and his mysterious wife (Helen Mirren). The young couple is quickly enticed into a sinister world of sexual decadence. Directed by Paul Schrader. With Natasha Richardson and Rupert Everett. R. **3**

CROSS MY HEART—(1 hr. 45 min.; 1991) An arresting idea that just barely survives lifeless direction and a third-rate production. In a town outside Paris, a group of schoolchildren, all around twelve years old, conspire to keep their friend Martin (Sylvain Copans) from being sent to an orphanage. Martin, fatherless, has lost his mother; the children bury her secretly and slip over to Martin's house at night, cook for him, help him with homework. When the school makes inquiries about the mother, they fend them off. The children have organized something of their own, a plot that feeds on secrecy and on defiance. Quickly, their relations with their elders come to a crisis, and the adults disappoint them. But Jacques Fansten, who wrote and directed the film, doesn't blame the adults; it's the nature of adulthood to be compromised. Some of us compromised grown-ups may wonder about the reality of children so free, as these are, of malice and competition (the boys tease one girl a little but then let up). Fansten works in a visually mediocre, dramatically lifeless way. Everything in the movie is underdramatized, and there's no intimacy, no wildness. Yet one stays interested because an idea this good is rare. (4/8/91) NR. **63**

CYRANO DE BERGERAC—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, but the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. With Vincent Perez, Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. **3, 49, 807, 970**

DADDY NOSTALGIA—(1 hr. 45 min; 1990) Reviewed in this issue. NR. **50**

★ DANCES WITH WOLVES—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. With Mary McDonnell. (11/19/90) PG-13. **7, 18, 22, 34, 64, 85, 160, 200, 203, 204, 217, 219, 222, 300, 302, 303, 305, 314, 316, 400, 500, 505, 506, 507, 512, 514, 517, 523, 530, 601, 606, 608, 610, 611, 612, 616, 618, 621, 625, 633, 706, 714, 722, 724, 753, 755, 803, 805, 816, 904, 912, 916, 950, 952, 958, 961, 965, 968, 971**

DEFENDING YOUR LIFE—(1 hr. 50 min.; 1991) A lethargic and depressed after-death comedy from Albert Brooks, who was once a promising director of satire. In Judgment City, a sterile purgatory with manicured lawns, Daniel Miller (Brooks), is put on trial. With judges and attorneys, he examines scenes from his life projected on a screen, quintessential moments of defeat in which, say, he allowed himself to be bested by a schoolyard bully or failed to invest in a company that later became profitable. Was his life dominated by fears? Is Rose Franzblau or Joyce Brothers available for the answer? How about Dr. Ruth? If Daniel can prove that he conquered fear, he goes on to a higher form of existence in which humans get to use a larger portion of their brains. If he is found guilty of cowardice, he is sent back to Earth for another try, presumably with the same inadequate gray matter. One waits for an explosion of joking, but it never comes. Brooks is in dead earnest about all this. Death is a long therapy session—the lesson of the movie is "We have to seize the day." The production is huge, expensive, and soporific, with crowds of zombies in hospital robes filing about the sterile corridors. *Defending Your Life* doesn't seem like a comic's film, but it's not a moralist's film either. What, for instance, is wrong with being sent back to Earth? More life is what most of us want. With Meryl Streep, Rip Torn, and Lee Grant. (4/8/91) PG. **9, 19, 26, 80, 160, 206, 210, 213, 219, 301, 306, 310, 319, 406, 503, 505, 516, 517, 524, 528, 533, 606, 608, 612, 613, 619, 625, 627, 700, 703, 706, 707, 723, 724, 756, 801, 808, 809, 819, 820, 904, 920, 937, 961, 965, 970**

THE DOORS—(2 hrs. 15 min.; 1991) Oliver Stone's movie is the only thing one can imagine that is more pretentious than the Doors themselves. Stone completely buys into the myth of the meagerly talented but undeniably charismatic rock star Jim Morrison (Val Kilmer), the lips that devoured a culture. Morrison, who cooked his brains with booze and drugs, took himself off to Paris and died, in 1971, at the preposterous age of 27. According to this movie, Morrison, who wrote high-schoolish poetry and had a little (though not much) music in him, was an incarnated Dionysus, god of intoxication and pleasure, a self-destructive genius who sacrificed himself to his fans—sacrificed himself to *us* so we could have an orgy. Stone seems to be selling erotic panache and wild mumbo jumbo to today's generation of kids the way the Doors sold it to the last generation. With Meg Ryan. (3/25/91) R. **7, 41, 60, 514, 601, 610, 907, 907, 918**

DROWNING BY NUMBERS—(1 hr. 54 min.; 1991) One by one, three generations of unsatisfied Cissie Colpits plot to send their husbands to watery graves. Written and directed by Peter Greenaway, with Joan Plowright, Juliet Stevenson, and Joely Richardson. NR. **3**

EMINENT DOMAIN—(1 hr. 46 min.; 1991) Comrade Jozef Burski, a powerful politburo minister in Poland, lives a comfortable life with all the luxuries the black market has to offer. Suddenly his security clearance is revoked; his home is bugged; and he is followed everywhere. Stripped of his position, Burski embarks on a dangerous mission to find out why. Shot in Poland, with Donald Sutherland and Anne Archer. PG-13. **38, 514**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. Whom does she kill? Whomever she's told to kill. Does she feel bad about this job? She feels a little put upon. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the

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latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. The French are indomitably fashionable; they want the raw stuff, but they want it processed by *Vogue*. Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. **3, 43, 309, 508, 522, 638, 808, 821, 960, 965**

THE FIELD—(1 hr. 50 min.; 1990) Jim Sheridan's new movie is overloaded with powerful effects and finally collapses from the weight of its ambitions. The old man, Bull McCabe (Richard Harris) is meant to be nothing less than the unregenerate spirit of his country. It's the thirties, and many of McCabe's family and neighbors, defeated by famine and poverty, have long left the country, but McCabe holds with fierce tenacity to a three-acre plot of ground that he has transformed, over decades, from a stony wasteland to a lush pasture. McCabe doesn't even own the field, but he's convinced it's his anyway, by dint of his labor. The movie, based on a play by John B. Keane, works out the destructive effects of McCabe's passion with dismaying thoroughness. (1/21/91) PG-13. **26**

THE FIVE HEARTBEATS—(2 hrs. 1 min.; 1991) Robert Townsend's new film follows the careers of five buddies who form a rock-and-blues group in the mid-sixties and continue together, through success and failure, for three decades. R. **20, 33, 51, 68, 89, 152, 156, 213, 218, 310, 314, 530, 818, 902, 905, 918**

FOREVER MARY—(1 hr. 40 min.; 1989) Marco Terzi (Michele Placido) is a dedicated teacher on temporary assignment at a juvenile detention center for boys. He quickly learns of the horrible conditions and treatment the inmates receive and becomes their champion. NR. **9**

★**GOODFELLAS**—(2 hrs. 26 min.; 1990) The greatest film ever made about the sensual and monetary lure of crime. Martin Scorsese and Nicholas Pileggi have adapted Pileggi's 1985 nonfiction account *(Wiseguy)* of the life and not-very-hard times of real-life mafioso Henry Hill, who grew up in the mob, prospered, and after getting caught up in selling and taking drugs, was arrested by the Feds. The movie is a true hybrid, combining the packed factuality of journalism with the excitements of pace, humor, and violence that only a great fiction director can provide. Henry (Ray Liotta) narrates, celebrating the immoderate pleasures of his life; at the same time, we can see what vile filth he and his murdering friends Jimmy (Robert De Niro) and Tommy (Joe Pesci) really are. Throughout, the filmmaking is volatile and alive. The only problem with the movie is Henry himself, a hollow man who doesn't grow in consciousness. At the end, we have an empty feeling about him. Cinematography by Michael Ballhaus. (9/24/90) R. **13, 33, 306, 320, 511, 515, 522, 636, 800, 813, 900, 912, 933, 969, 971**

★**THE GRIFTERS**—(1 hr. 59 min.; 1990) Passing through Los Angeles, Anjelica Huston's Lily, a very tough broad who works for a Baltimore mobster, looks up her son, Roy (John Cusack), a small-time but tireless grifter, and tries to save him from the luscious beauty Myra Langtry (Annette Bening), who pays for things by sleeping with the person she owes money to. Cusack, who has filled out, is furtive and shifting; Bening, compactly molded, streamlined, is full of tricks and games. And the great Anjelica Huston dominates the movie. It's borderline comic material, but Huston lets her emotions pour out. The adaptation is by Donald E. Westlake. Music by Elmer Bernstein. (12/10/90) R. **9, 19, 44, 320, 702, 709, 718**

GUILTY BY SUSPICION—(1 hr. 45 min.; 1991) A hotshot young movie director, David Merrill (Robert De Niro), arrives home from a European trip in 1951 and finds Hollywood turned upside down by the anti-Communist witch-hunt. David refuses to answer preliminary questions from a House Committee on Un-American Activities lawyer and discovers himself blacklisted all over town and on Broadway, too. Irwin Winkler, the longtime producer, has written and directed an appalled liberal look at the blacklisted period, when congressional committees trampled on civil liberties and show-business types, caught between Committee pressures and their fear of betraying their friends, fell apart. Winkler doesn't discover anything new, and he indulges some of the liberal simplicities about the period. The hero, for instance, is a total innocent, with no serious political interests; his professional disasters are made peculiarly horrible and gratuitous. De Niro is fine in a rather uninteresting role, but Patricia Wettig and George Wendt are inadequate as people caught in the squeeze. Familiar as the material is, the movie has a kind of primal horror: One can feel the audience's anger rising on all sides when David finally appears before the Committee. With Sam Wanamaker and Annette Bening. (4/1/91) PG-13. **13, 18, 25, 55, 87, 210, 301, 523, 524, 533, 608, 625, 753, 816, 907, 912, 950, 966**

THE HARD WAY—(1 hr. 41 min.; 1991) Michael J. Fox and James Woods are a mismatched pair of city policemen. Fox stars as an actor seeking firsthand experience to prepare for an upcoming role, while Woods plays his reluctant partner. R. **19, 38, 530, 601, 907, 961, 966**

HOME ALONE—(1 hr. 38 min.; 1990) It combines sadism, sentimentality, and kiddie worship with almost frightening efficiency. Macaulay Culkin, as Kevin, the boy left behind by his hard-pressed, absentminded family, is, of course, incredibly charming and intelligent and makes the movie more than watchable. Unfazed, never crying, he rules the huge, empty house as his private Disneyland and then booby-traps the house against the inept villains who lay siege to it. *Home Alone* does not touch on any conceivable real-life experience. Written and produced by John Hughes, directed by Chris Columbus. (2/25/91) PG. **19, 38, 309, 503, 514, 522, 530, 601, 606, 608, 610, 610, 619, 625, 714, 755, 918, 930, 951, 958, 969, 971**

IF LOOKS COULD KILL—(1 hr. 29 min.; 1991) Michael Corben, an American high-school student on a school trip to Paris, is mistaken for an undercover agent of the same name and unwittingly entangled in a complex web of foreign intrigue. Starring Richard Grieco of *21 Jump Street* fame. PG-13. **33, 522**

IMPROMPTU—(1 hr. 49 min.; 1991) The historical romance of the celebrated—and very liberated—nineteenth-century novelist Madame George Sand and classical pianist and composer Frédéric Chopin. With Judy Davis and Hugh Grant. PG-13. **61**

IRON & SILK—(1 hr. 31 min.; 1991) Mark Salzman stars in the adaptation of his book of the same name, recounting the experiences of a young American teaching English in China. With Vivian Wu. NR. **3, 43**

JOURNEY OF HOPE—(1 hr. 45 min.; 1990) Barry Levinson and Mark Johnson directed this year's winner of the Academy Award for Best Foreign Film, the true story of a Turkish family's emigration to Switzerland in search of a better life. NR. **46**

JU DOU—(1 hr. 33 min.; 1990) The best Chinese movie we've ever seen. Zhang Yimou, who directed the movie (in collaboration with Yang Fengliang), uses very rich colors as an expression of the characters' emotional states. In a small village in the twenties, a prosperous middle-aged man, a dye manufacturer, buys a beautiful young wife, Ju Dou (Gong Li), his third. When she fails to conceive a child (he is almost certainly impotent), he beats her. She saves herself by having a child with his nephew, Tianqing (Li Baotian). There's a frightened, tremulous sensuality in this movie—desire struggling against fierce prohibitions—that makes it more powerful than its Western equivalent. One's only doubts surface near the end. Jo Dou and Tianqing's son—a pudgy, bald little scowler, silent as a grave—grows up deadly and vengeful. If the rest of the film is a folktale infused with psychological realism, the scenes with the boy, who stands silently on the stairs, a menacing omen, are folktale pure and simple, and not very convincing after what we've seen earlier. Still, this is an intricately made movie that puts most of our careless native products to shame. Banned at home by the Chinese government. (3/25/91) NR. **81, 719**

THE KILLER—(1 hr. 50 min.; 1989) In a fast-paced action film with a hefty dose of dark comedy, Asia's leading man, Chow Yun-Fat, stars as a retired hit man coerced into a last knockoff. NR. **9**

A KISS BEFORE DYING—(1 hr. 40 min.; 1991) Ellen (Sean Young) knew that her husband was good-looking, charming, and ambitious. But she never suspected that Jonathan's (Matt Dillon) winsome façade hid a serial killer. R. **155, 217, 219, 300, 302, 304, 313, 316, 319, 406, 723, 724**

KORCZAK—(2 hrs.; 1991) The great Polish actor Wojtek Pszoniak, of the demonic eyes, plays the secular saintDr. Henryk Goldszmit, the Polish-Jewish writer and champion of children, whose pen name was Janusz Korczak. Physician, pedagogue, radio personality, and director of orphanages, Korczak entered the Warsaw ghetto with 200 Jewish orphans. During the next two years, he kept the children and staff together—scrounging for money and food, dealing with the tormented Jewish leadership of the ghetto, and then, finally, despite last-minute escape offers, boarding the train to Treblinka with the children in August 1942. The movie was directed by Andrei Wajda, the leading Polish director for almost four decades, and written by Agnieska Holland, and it is a stirringly large and fluent production. Working with cinematographer Robby Muller, Wajda has shot the movie in black-and-white, and many of the scenes in the streets and charnel houses of the ghetto match the newsreels of the period in tragic eloquence. There are stretches of blandness; the subsidiary figures around Korczak are shadowy, and the children wait too passively for the great man to exercise his greatness on them. But this is a major Polish statement about a vanished perriod of Polish culture, and the marvelous Pszoniak has eyes that dart and then penetrate like steel rods. (4/22/91) NR. **81**

THE LONG WALK HOME—(1 hr. 37 min.; 1990) In 1955 Alabama, a white woman and her black housekeeper become unlikely partners in a fight against racial injustice. With Sissy Spacek, Whoopi Goldberg. Directed by Richard Pearce. PG. **13, 38, 160, 200, 311, 315, 406, 505, 506, 512, 516, 517, 524, 530, 534, 606, 608, 616, 625, 634, 638, 706, 722, 753, 810, 900, 902, 916, 917, 961, 967**

THE MARRYING MAN—(1 hr. 55 min.; 1991) Millionaire Charley Pearl (Alec Baldwin) and lounge singer Vicki Anderson (Kim Basinger) fall in love, get married, and divorce—then begin again, and again, and again. . . . R. **6, 18, 40, 44, 66, 160, 200, 203, 216, 219, 302, 304, 306, 308, 312, 315, 319, 322, 406, 504, 505, 506, 509, 512, 513, 517, 522, 524, 526, 533, 601, 606, 608, 610, 611, 613, 619, 621, 625, 634, 636, 706, 715, 718, 722, 753, 755, 802, 817, 818, 822, 902, 905, 917, 933, 950, 952, 953, 962, 964, 965, 969**

MISERY—(1 hr. 45 min.; 1990) A writer of schlock romance novels (James Caan) cracks up on a snowy road and is nursed back to health by a woman (Kathy Bates) who is his ultimate fan: She keeps him disabled and drugged and forces him to burn his "personal" manuscript and to revive the heroine of his romance novels, whom he had killed off in his last book. This Rob Reiner adaptation of Stephen King is amusing for a while—Kathy Bates's "literary" responses are a delicious parody of banality—but after a while the conventional side of the horror plot takes over. With Richard Farnsworth, Lauren Bacall, and Frances Sternhagen. (12/10/90) R. **20, 38, 204, 316, 511, 522, 533, 601, 631, 705, 709, 800, 900, 933**

MISTER JOHNSON—(1 hr. 42 min.; 1991) The story of two men of different backgrounds, one a Nigerian clerk and the other a British colonial district officer, joined together in an attempt to bring civilization to the bush via a new trade road. Directed by Bruce Beresford. PG-13. **9, 46**

★**MR. & MRS. BRIDGE**—(2 hrs. 4 min.; 1990) The latest work by the team of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (writer) is not only highly entertaining, it also manages the considerable task of making American provinciality and squareness, if not appealing, at least plausible and interesting. Walter (Paul Newman) and India Bridge (Joanne Woodward) are a middle-aged couple in Kansas City in the late thirties. They live in a fine big house and adhere to all the canons of respectability. Yet modern life in all its guises—war, sexual freedom, psychoanalysis, women's discontents, madness—is coming down on them. The movie is satirical yet not malicious. It's a minor classic. With Kyra Sedgwick, Blythe Danner. From Evan S. Connell's beautiful novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969). (11/26/90) PG-13. **21, 523, 627, 630, 709**

MORTAL THOUGHTS—(1 hr. 44 min.; 1991) When Joyce's abusive husband is murdered, she and her best friend, Cynthia, are the prime suspects. A police investigation ensues, straining their relationship and forcing each to choose between morality and survival. With Demi Moore, Glenne Headly, and Bruce Willis. R. **5, 11, 19, 19, 24, 31, 52, 53, 68, 87, 152, 160, 200, 206, 214, 215, 217, 219, 300, 304, 307, 313, 315, 318, 401, 406, 503, 505, 516, 517, 519, 524, 527, 530, 603, 606, 608, 610, 612, 616, 619, 625, 702, 703, 706, 708, 709, 724, 756, 757, 802, 816, 820, 902, 904, 920, 922, 937, 961, 965, 967, 970**

★**THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie

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about moral heroism ever made. In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest: What happened in your town during the Nazi period? Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. She's too naïve and youthfully egotistical to stop. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. A bracing, high-spirited work. (11/5/90) NR. **81, 935**

NEW JACK CITY—(1 hr. 37 min; 1991) A violent and lurid work in which "moral" messages (warnings against drugs) are part of the general clamor. Mario Van Peebles's movie, set in Harlem, uses degradation and sadism both to horrify and to excite us. Early on, the brutalities of a drug gang taking over Harlem are so flippantly presented (with rap music adding pulse to the shocks) that one might well think the director was urging on the brutality. In other words, the movie goes as far as it can in selling "New Jack" culture—the violent urban street life—and even further in punishing anyone who gets caught up in it. Nothing in the movie makes much sense physically—the cutting is so rapid that we can't see what's happening in action sequences—but there are traces of wit, and some of the actors, especially Wesley Snipes as a drug kingpin and Ice T and Judd Nelson as tough cops, get so deep into their roles that they are very moving. (4/15/91) R. **20, 37, 37, 52, 150, 157, 160, 211, 214, 310, 314, 510, 522, 606, 621, 706, 723, 815, 902, 904, 911, 962, 962, 969**

THE OBJECT OF BEAUTY—(1 hr. 41 min.; 1991) Jake (John Malkovich), an arrogant but nearly impecunious young investor, and Tina (Andie MacDowell), a boozy beauty with an Imelda-like craving for shoes, are living high in a posh London hotel without funds. They intend to sell their one object of value, a tiny phallic bronze head sculpted by Henry Moore, but a new chambermaid, Jenny (Rudi Davies), who can neither hear nor speak, pinches it from their hotel room. The movie, concocted by Michael Lindsay-Hogg, is a comedy of manners doubling as a moral fable, and most of it is very pleasing. Playing a well-dressed young hustler, Malkovich—he of the high forehead and pursed lips—manages to be skunk-like yet likable; it's his sexiest performance yet. Andie MacDowell has recovered the oddity—the delayed focus, the rapt wilfullness—that was so fascinating in *sex, lies, and videotape*. Jake and Tina are useless creatures, but we feel tender toward them. In a way, they are idealists: Devoted to luxury, they refuse to accept that life can be anything but witty and beautiful. With Bill Paterson and Joss Ackland. (4/15/91) R. **9, 26, 83, 302, 311, 406**

OSCAR—(1 hr. 49 min.; 1991) Mafia capo "Snaps" Provolone is going straight. But after a day with crooked bankers, overzealous cops, and his unpredictable daughter, Snaps realizes that life by the book isn't as easy as he thought. A slapstick comedy with Sylvester Stallone, Ornella Muti, and Tim Curry. PG. **6, 21, 34, 40, 66, 85, 219, 222, 302, 304, 317, 319, 406, 969**

OUT FOR JUSTICE—(1 hr. 30 min.; 1991) In Steven Seagal's latest action film, he plays a cop battling his boyhood rival in a fight to save a neighborhood. R. **7, 18, 24, 33, 60, 66, 150, 152, 160, 204, 208, 210, 211, 217, 218, 219, 219, 222, 300, 304, 304, 307, 313, 313, 314, 317, 319, 319, 322, 400, 406, 406, 502, 503, 504, 505, 506, 507, 510, 517, 520, 521, 522, 527, 530, 532, 600, 606, 608, 610, 625, 631, 634, 635, 705, 706, 708, 712, 714, 723, 723, 724, 755, 759, 803, 805, 810, 815, 818, 819, 900, 902, 905, 905, 910, 922, 931, 933, 950, 953, 956, 958, 965, 969**

PARIS IS BURNING—(1 hr. 18 min.; 1991) A highly acclaimed documentary exploring voguing in Harlem drag-queen balls as a refuge from poverty, racism, and homophobia. Directed by Jennie Livingston. NR. **1**

THE PERFECT WEAPON—(1 hr. 30 min.; 1991) A master of kenpo karate (Jeff Speakman) takes on an underworld crime ring and "the world's deadliest man" in a quest for justice and revenge. Directed by Mark DiSalle. R. **160, 530, 907**

POISON—(1 hr. 25 min.; 1991) New director Todd Haynes intertwines three seemingly unrelated short films: "Hero," a mother's account of her seven-year-old son's disappearance after he has murdered his father; "Horror," a black-and-white melodrama involving a scientist's experiment gone awry; "Homo," the story of a prisoner's obsessive love interest. NR. **3**

REQUIEM FOR DOMINIC—(1 hr. 28 min.; 1991) In the midst of the Romanian revolution, a boyhood friend of director Robert Dornhelm, Dominic Paraschiv, was accused of being the "Butcher of Temesvar" and killing 80 of his peers. A political thriller about Dornhelm's travels to Temesvar in a search for the true story. NR. **3, 54**

REVERSAL OF FORTUNE—(1 hr. 50 min.; 1990) Jeremy Irons plays Claus von Bülow with an edge of mordant fantasy and hollow-eyed, ghoulish elegance—Von Bülow with a touch of Boris Karloff—in this brilliantly elegant, subtle, and funny movie that Nicholas Kazan (screenwriter) and Barbet Schroeder (director) have made from the murder case. As Kazan and Schroeder tell it, Harvard law professor and ace defense attorney Alan Dershowitz (Ron Silver), the defender of lost causes and celebrated scoundrels, assembles a scruffy team of associates, students, and ex-students who pick apart the evidence that convicted Von Bülow; they then mount a successful appeal through the Rhode Island State Supreme Court. The movie is a complexly layered, ambiguous, and wonderfully suggestive account of the events. (10/29/90) R. **13, 42, 306, 522, 533, 634, 705, 755, 813, 917, 930, 971**

★ **THE SILENCE OF THE LAMBS**—(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. The material, which Ted Talley has faithfully adapted from Thomas Harris's hard-driving best-seller, is eerie and sinister, with some dismaying clinical stuff and a few scenes that are morally questionable. But if *Lambs* doesn't touch on your specific fears—and if you don't spook easily—you should find it thrilling. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), in the hope that Lecter can help the Bureau catch another serial killer—Buffalo Bill (Ted Levine), who murders young women and then removes parts of their skin. The meetings between Clarice and Lecter are the emotional heart of the movie. Hissing vile, intimate remarks to her, as if he could reach into her underthings from a distance, Lecter is candid and obscene, and Clarice yields herself up to him. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. **5, 18, 24, 36, 62, 85, 152, 155, 160, 203, 210, 214, 219, 300, 302, 304, 305, 315, 319, 406, 500, 501, 504, 505, 506, 507, 512, 514, 517, 519, 520, 523, 530, 532, 601, 606, 608, 610, 611, 612, 617, 618, 621, 625, 636, 705, 706, 708, 709, 714, 723, 724, 753, 755, 800, 807, 820, 900, 902, 905, 912, 918, 922, 933, 952, 953, 961, 965, 968**

SLEEPING WITH THE ENEMY—(1 hr. 39 min.; 1991) An inane thriller, directed by the normally excellent Joseph Ruben. Julia Roberts plays a young woman married to a creepy perfectionist who insists that she arrange the bathroom hand towels side by side, with not even an edge overlapping. In their luxurious but sterile Cape Cod beach house the husband, an investment banker (Patrick Bergin), demands flawless dinners, slaps his wife around, and sadistically makes love to her with the "Dies Irae" section from Berlioz's *Symphonie Fantastique* playing in the background. Staging her own death, she escapes from him, settles anonymously in the Midwest, and falls in love with a college drama teacher (Kevin Anderson) who has a nice fuzzy-wuzzy beard. The teddy-bear lover is not a perfectionist; he burns the food when he tries to cook. Eager to loosen up this frightened woman, he takes her to the costume department of the college theater and encourages her to dress up in floppy hats—there is even, Heaven help us, a floppy-hat montage. One waits, with the certainty a clock must feel as it approaches midnight, for the dread husband to realize that she is alive and to come after her. (3/4/91) R. **19, 33, 48, 152, 160, 200, 206, 213, 217, 219, 222, 300, 303, 313, 315, 319, 406, 503, 504, 513, 514, 517, 522, 527, 530, 600, 606, 608, 610, 621, 625, 635, 702, 706, 724, 764, 803, 817, 818, 902, 905, 920, 932, 937, 952, 953, 961, 965, 967**

SUPERSTAR: THE LIFE AND TIMES OF ANDY WARHOL—(1 hr. 27 min.; 1991) Warhol bio-mania continues with this docu-style look at the late artist's life and his influence on popular culture. Director Chuck Workman uses clips from Warhol's film work and interviews with Warhol, David Hockney, Liza Minnelli, and Shelley Winters, among others. NR. **813**

TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE—(1 hr. 28 min.; 1991) Cowabunga! Your favorite reptiles are back. This time, the fearsome four take on the evil Foot gang and other mutant villains, heading off an environmental disaster in New York City. PG. **32, 65, 85, 91, 150, 152, 155, 157, 160, 206, 208, 211, 214, 215, 216, 218, 219, 222, 300, 304, 304, 305, 307, 315, 317, 318, 406, 505, 506, 512, 513, 517, 520, 523, 524, 524, 530, 603, 606, 608, 610, 612, 616, 621, 625, 627, 631, 634, 635, 705, 706, 708, 709, 712, 715, 723, 759, 801, 809, 810, 816, 818, 819, 900, 902, 904, 907, 911, 912, 931, 933, 950, 952, 961, 961, 964, 965, 967, 968, 970**

TOY SOLDIERS—(1 hr. 52 min.; 1991) When Colombian terrorists hold a prep school full of unruly, rich kids with bad attitudes hostage, it's up to a resourceful few to save the school. R. **7, 33, 60, 155, 217, 219, 222, 300, 304, 307, 310, 317, 406, 708, 723, 724, 920, 937**

TRUE COLORS—(1 hr. 51 min.; 1991) The *Zeitgeist* of the early eighties is explored in this buddy film starring John Cusack and James Spader as fellow law students whose friendship is threatened by their polar views on politics. Spader is the crusader for justice and Cusack the unscrupulous opportunist. R. **45**

UP AGAINST THE WALL—(1 hr. 42 min.; 1991) A black teenager escapes the inner city only to find that life in the suburbs has its own problems. With Marla Gibbs, Ron O'Neal, and Stoney Jackson. PG-13. **33, 156, 157, 160, 208, 211, 218, 222, 300, 305, 307, 314, 317, 319, 510, 530, 532, 606, 608, 610, 625, 721, 904**

★ **THE VANISHING**—(1 hr. 47 min.; 1988) This Franco-Dutch thriller, in the tradition of Chabrol, works far more powerfully on the mind than on the senses. Director George Sluzier depends on such forces as obsession and psychological domination rather than violence. In the south of France, near Nimes, a young Dutch woman, Saskia (Johanna Ter Steege), disappears. Her boyfriend, Rex (Gene Bervoets), traveling with her, searches for her in vain. Later, Sluizer shows us how closely Rex came to spotting a man kidnap Saskia, and we get a shocking sense of how movements lodged just beyond the edge of perception—something happening while we are distracted or looking away—can determine our fate. The *Vanishing* depends on silence and observation, and, as Sluizer builds toward the resolution, in which we find out, at a stroke, what happened to Saskia, and then to Rex, too, the movie becomes inexpressibly sinister. Tim Krabbe adapted his own novel. (2/4/91) NR. **12**

WARLOCK—(1 hr. 31 min.; 1991) Julian Sands stars as an evil warlock who travels through time in a quest to destroy the world. Giles Redferne (Richard E. Grant) is the fearless witch-hunter who thwarts his efforts. R. **19, 31, 152, 157, 160, 210, 213, 314, 512, 530, 606, 608, 721, 818, 902, 904, 907, 931**

REVIVALS

THE BAD AND THE BEAUTIFUL—(1 hr. 58 min.; 1952) One of the best of all Hollywood films about Hollywood. Kirk Douglas stars as a brilliant, manipulative producer, and among the people circling around him are Lana Turner (a star), Dick Powell (a Faulkner-type writer), and Walter Pidgeon (a studio head). Written by Charles Schnee. Dir. Vincente Minnelli. **1**

CAUGHT—(1 hr. 28 min.; 1948) An interesting, melodramatic *film noir* about a girl who marries rich and comes to regret it. With Barbara Bel Geddes, James Mason, and Robert Ryan playing a Howard Hughes type. Dir. Max Ophuls. **1**

THE LAST PICTURE SHOW—(1 hr. 58 min.; 1971) Peter Bogdanovich's stunningly crafted drama of sexual strivings among teenagers growing up in a lackluster Texas town of the early fifties. Astonishing acting by Timothy Bottoms, Jeff Bridges, Cloris Leachman, Cybill Shepherd, Ellen Burstyn, and Ben Johnson, most of them unknowns at the time. **8**

THE TREASURE OF THE SIERRA MADRE—(2 hrs. 6 min.; 1948) The John Huston classic, adapted from the novel by B. Traven about prospecting for gold in Mexico and the debilitating effects of greed on character. With Bogart as the frightened, paranoid Fred C. Dobbs; Walter Huston, enchanting from first to last, as the tough old bird of a prospector; Tim Holt as the sweet young fellow who tags along; Alfonso Bedoya as the threatening bandit. **8**

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BROADWAY

Previews and Openings

Wednesday, April 24

GYPSY—The Tony Award-winning production returns (temporarily), starring Tyne Daly and directed by Arthur Laurents, who wrote the book, with music by Jule Styne, lyrics by Stephen Sondheim, plus the original Jerome Robbins choreography; costumes are by Theoni V. Aldredge. Tyne Daly plays Rose, the ambitious, hard-working mother, Jonathan Hadary plays Herbie, and Crista Moore is the young Louise who grows up to become the famous Gypsy Rose Lee; also in the cast are Tracey Venner and Robert Lambert.. Tuesday through Saturday at 8, Wednesday at 2, Saturday at 2 and 3; $35 to $55 for all, except Wednesday matinees, which are $25 to $45. Previewing now prior to an 4/28 opening; playing through 7/21. At the **Marquis Theater**, Broadway at Forty-fifth Street (307-4100). 2 hrs. and 30 mins. **IRLS**

OUR COUNTRY'S GOOD—Timberlake Wertenbaker's play (based on his book *The Grace of Mary Travers)* starring Peter Frechette in the leading role of a British officer, set in the outback of eighteenth-century Australia, and focusing on a group of convicts who are rehearsing Farquahar's comedy, "The Recruiting Officer;" directed by Mark Lamos. Featured in the cast are Adam LeFevre, Amelia Campbell, Sam Tsoutsouvas, J. Smith Cameron, Richard Poe, Ron McLarty. Tracey Ellis, Gregory Wallace, and Cherry Jones. Previewing now prior to an 4/30 opening. Previews: Tuesday through Saturday at 8, Wednesday and Saturday at 2. From 4/29, Monday through Saturday at 8, Wednesday and Saturday at 2; $12 to $24. At the **Nederlander Theater**, 208 West Forty-first Street (921-8000). 2 hrs. and 20 mins.

THE SECRET GARDEN—A musical based on the Frances Hodgson Burnett novel about an orphan (Daisy Eagan) who goes to live with her uncle (Mandy Patinkin) on the moors and discovers a magic garden where anything is possible, and everything becomes probable. The book and lyrics are by Marsha Norman; the music is by Lucy Simon; directed by Susan H. Schulman; and the choreography is by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8; $35 to $60; Wednesday at 2, $30 to $52.50, Saturday at 2, $30 to $55. Previewing now prior to an 4/25 opening. At the **St. James Theater,** 246 West Forty-fourth Street (246-0102). 2 hrs. and 30 mins. **IRLS**

THE WILL ROGERS FOLLIES—Keith Carradine has the starring role as Rogers in a musical comedy covering the period from the 1920s to the time of his untimely death in an airplane crash in 1936. The book is by Peter Stone, the music is by Cy Coleman, the lyrics are by Betty Comden and Adolph Green; directed and choreographed by Tommy Tune, and the costumes are by Willa Kim. Featured in the cast are Dee Hoty, Dick Latessa, Cady Huggman, The Drugstore Cowboys, Vince Bruce, the Mad Cap Mutts, Paul Ukena, Jr., and the splendid new Ziegfeld Girls. Previews now prior to a 5/1 opening. Monday through Saturday at 8, Saturday and Wednesday at 2; $25 to $60. At the **Palace Theater**, 1564 Broadway (730-8200). 2 hrs. and 15 mins. **IRLS**

Now Playing

BUDDY—*The Buddy Holly Story*. Paul Hipp has the title role in a musical by Alan Janes, based on the life and times of the legendary rock and roll star who died in a plane crash in 1959 at the age of twenty-two; directed by Rob Bettinson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $15 to $55; Sunday at 7:30; and no Wdnesday matinee;$15 to $42.50. At the **Shubert Theater**, 225 West Forty-fourth Street (239-6200). 2 hrs. and 20 mins. **IRLS**

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the associate director/choreography is Gillian Lynne. There are splendid scenery and costumes, lightsome, plenty of high-flying dancers, plus exciting and show-stopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Wednesday and Saturday at 2, Sunday at 3, $32.50 to $60. At the **Winter Garden Theater,** corner of Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Tom Wopat, Richard Kline, and Michael Rupert are the co-stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Also featured in the cast are Kay McClelland, Susan Terry, and Beverly Leech. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40 to $60. At the **Virginia Theater**, 245 West Fifty-second Street (246-0102). 2 hrs. and 30 mins. ● **IRLS**

FIDDLER ON THE ROOF—Topol stars in a production of the 1964 musical (based on the Tevye stories of Sholom Aleichem), with book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; choreography and direction based on Jerome Robbins's original dances. With Marcia Lewis, Sharon Lawrence, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, Gary Schwartz. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 to $55. At the **Gershwin Theater,** (uptown) Fifty-first Street west of Broadway (586-6510). 2 hrs. and 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, and George Forrest. It's based on Vicki Baum's novel which takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. There is a skillful cast of twenty-nine, featuring Rene Ceballos (ballerina), John Schneider (Baron), Chip Zien (the bookkeeper), Lynnette Perry (the secretary), Timothy Jerome (the businessman), John Wylie (the doctor), and Caitlin Brown (the confidante), Pierre Dulaine (the gigolo), and Yvonne Marceau (the countess). Monday through Saturday at 8, Saturday at 2; Wednesday at 2, $40 to $60. Opened: 11/12/89. At the **Martin Beck**, 302 West 45th Street (246-0102). 2 hrs. ● **IRLS**

I HATE HAMLET—Nicol Williamson, Celeste Holm, and Evan Handler in Paul Rudnick's comedy about a young television star who is cast in the title role of a Shakespeare-in-the-Park production of *Hamlet* and rents an apartment formerly owned by (and presently haunted by) John Barrymore; directed by Michael Engler. Featured in the cast are Jane Adams, Caroline Aaron, and Adam Arkin. Monday through Thursday at 8, Saturday at 2, $10 to $39; Friday and Saturday at 8, $12.50 to $39.50; Wednesday at 2, $7.50 to $37.50. At the **Walter Kerr Theater**, 219 West Forty-eighth Street (582-4022). 2 hrs.

JACKIE MASON: BRAND NEW!—He's back with his one-man show and plenty of new material, ranging from global warming to Marla Maples, with much much more in between, changing and getting better all the time. Tuesday through Saturday at 8 and Sunday at 3, $12 to $32. At the **Neil Simon Theater**, 250 West Fifty-second Street (757-8646). 2 hrs. **IRLS**

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play (for which he received this year's Pulitzer Prize Award), set in 1942, focusing on a German-Jewish termagant-grandmother (Worth) who rules her house with an iron fist, and also runs a candy store; staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, with Mark Blum, Danny Gerard, Jamie Marsh, and Lauren Klein, is flawless. Monday through Saturday at 8, Wednesday and Saturday at 2; $27.50 to $45. At the **Richard Rodgers Theater**, 226 West Forty-sixth Street (307-4100). 2 hrs. and 30 mins. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel of the same name, with book by Alain Boublil and Claude-Michel Schonberg, and music by Claude-Michel Schonberg the lyrics are by Herbert Kretzmer, and the production is adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DeSold, J. Mark McVey (as Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Tuesday through Saturday at 8, Sunday at 3, Saturday at 2; $25 to $60; Wednesday at 2, $25 to $50. Opened: 3/12/87. Two hundred tickets are available for sixteen dollars apiece at the box-office, Monday through Thursday for students and senior citizens with valid I.D.s. At the **Imperial Theater**, 249 West Forty-fifth Street (239-6200). 3 hrs. and 15 mins. ● ● **IRLS**

MISS SAIGON—Musical, with a score by Claude-Michel Schonberg, the lyrics by Alain Boublil and Richard Maltby, Jr., and directed by Nicholas Hytner. A story of love and self-sacrifice involving a Vietnamese girl and an American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Jonathan Pryce, Lea Salonga, Hinton Battle, Willy Falk, Liz Callaway, Barry Bernal. Kam Cheng plays 'Kim' on Wednesday evenings and Saturday matinees. Wednesday through Saturday at 8, Wednesday and Saturday at 2; $30 to $100. A hundred and two fifteen-dollar student seats are available for Monday through Thursday with valid I.D. at box-office, two to a person. At the **Broadway Theater,** Broadway at Fifty-third Street (563-2266). 2 hrs. and 45 mins. **IRLS**

OH, KAY!—Rae Dawn Chong, Ron Richardson, and Natalie Oliver star in the revival of the 1926 George

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and Ira Gershwin musical comedy, about bootlegging (now set in Harlem with an all-black cast); directed and choreographed by Dan Siretta (and adapted by Siretta and James Racheff), inspired by the original by Guy Bolton and P. G. Wodehouse. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $40 to $60; Wednesday at 2, $30 to $50. At the **Lunt-Fontanne Theater**, 205 West Forty-sixth Street (575-9200). 2 hrs. and 20 mins. **IRLS**

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love*, set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. Featured in the cast are Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Afi McClendon. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $27.50 to $50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West 45th Street (239-6200). 90 mins. **IRLS**

PENN & TELLER—"Refrigerator Tour" marks this comic duo's return to Broadway, and features favorite bits from the pair's repertoire, plus plenty of new stuff, including magic, and sundry weird trappings. Tuesday through Thursday at 8, Saturday at 2, $33 to $35; Friday and Saturday at 8, Sunday at 3 and 7:30, $37.50 to $39.50. At the **Eugene O'Neill Theater,** 230 West Forty-ninth Street (246-0220).

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel of the same name, with lyrics by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. Action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers and audience. Featured in the cast are Karen Culliver (the Creature's protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8, Saturday at 2, Wednesday at 2, $35 to $60. Opened: 1/26/88. At the **Majestic Theater**, 247 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

PRELUDE TO A KISS—Steve Guttenberg, John Randolph, and Ashley Crow are the stars of Craig Lucas's fairy-tale comedy set in Manhattan, wherein a couple develops a whirlwind love affair which inevitably ends in marriage, and unexpectedly weird complications develop; directed by Norman René. Also featured in the cast are Craig Bockhorn, Joe Ponazecki, Mary Louise Wilson, Kimberly Dudwitt, Michael Warren Powell, Tom Verica, Karen Ludwig, and Nick Gregory. Tuesday through Thursday at 8, Friday at 8, Saturday at 2 and 8, Sunday at 3, Wednesday at 2, $35 to $42.50. Opened: 5/1/90. At the **Helen Hayes Theater,** 240 West Forty-fourth Street (246-0102). 2 hrs. and 15 mins.. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing, Courtney B.Vance, and John Cunningham are the brilliant stars in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding; directed perkily by Jerry Zaks. Featured in the cast are Sam Stoneburner, James DuMont, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeill, John Matthews, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35 to $45. At the **Vivian Beaumont Theater**, Lincoln Center, 150 West Sixty-fifth Street (239-6200). 1 hr. and 30 mins. **IRLS**

TAKING STEPS—Alan Ayckbourn's maelstrom of mistaken identity, misdirected messages, over-animated objects, uncertain climate, all combining to disrupt family harmony, focuses on three floors of an English country manor; directed by Alan Strachan. Featured in the cast are Christopher Benjamin, Spike McClure, Jane Summerhays, Pippa Pearthree, Bill Buell, and Jonathan Hogan. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; from $36 to $40; through 4/28. At the **Circle in the Square** (uptown), Broadway and West Fiftieth Street (239-6200). 2 hrs. and 35 mins.

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADVICE FROM A CATERPILLAR—Douglas Carter Beane's comedy stars Ally Sheedy as a successful video artist who finds love where she never expected it. Edgar Lansbury directs; featured are David Lansbury, Harley Venton, and Dennis Christopher. Tuesday-Friday at 8, Saturday at 6 & 9, Sunday at 3 & 7; $30-$32.50. **Lucille Lortel,** 121 Christopher Street (924-8782).

AMERICAN JOURNEY—Three Thornton Wilder playlets: *The Happy Journey, Childhood, The Long Christmas Dinner,* in which families are not your typical families; each actor gets a variety of characters of varying ages to play. 4/25-5/12, Thursday-Saturday at 8, Sunday at 3; $12. **Studio 4-A,** 29 E. 19th Street (567-7274).

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb* celebrates John Kander and Fred Ebb, directed by Scott Ellis. With Bob Cuccioli, Karen Mason, Brenda Pressley, Jim Walton, Karen Ziemba. Tuesday-Saturday at 8, Sunday at 3, Saturday & Wednesday at 2; $35. **Westside**, 407 West 43rd (246-0102).

BLACK EAGLES—Leslie Lee's play focusing on the first black airmen in World War II, & their battle against fascism abroad & racism at home; directed by Ricardo Khan. With a cast of eleven. Tuesday-Saturday at 8, Sunday at 7, Saturday & Sunday at 2:30; $35. Manhattan Theater at **City Cen** 131 W. 55th (581-7907).

CAROUSEL—A revival of the Rodgers and Hammerstein musical, the first in more than fifteen years, features a cast of sixty performers with full orchestral accompaniment. 4/27 and 5/1 to 4 at 8, 4/28 and 5/5 at 2; $10 to $24. A Village Light Opera Group production at the **Haft Auditorium** of the Fashion Institute of Technology, 227 West 27th Street (279-4200).

CARREÑO—Pamela Ross stars in a play with music, based on the life of the great Venezuelan piano virtuoso and early feminist Teresa Carreño (1853-1917). Wednesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; in Spanish on Thursday; $27.50. **INTAR,** 420 West 42nd Street (279-4200).

COLETTE COLLAGE—Two musicals about Colette (played by Betsy Joslyn) taking an intimate look at two distinct points in her life; by Tom Jones and Harvey Schmidt. Tuesday-Saturday at 8, Saturday and Sunday at 3; $20; 4/24-5/19. **Theater at St. Peter's**, 54th Street and Lexington Avenue (688-6022).

DAMNEÉ MANON, SACRÉE SANDRA—Michel Tremblay's play concerns two long-lost friends (Brian Kosnik and Jane Montgomery) who re-discover one another in an explosive reunion; directed by David S. Macy. Tuesday-Saturday at 8, 4/23-27; $15. **John Houseman Studio**, 450 West 42nd Street (564-1548).

DANGEROUS CORNER—A revival of J. B. Priestley's famous psychological mystery shocker of the 1930s, directed by Henry Levinson. 4/25 through 5/12; $12; Thursday through Saturday at 8, Saturday and Sunday at 3. At the **All Soul Players Fellowship Hall**, 1157 Lexington Avenue (233-8075).

DAUGHERTY AND FIELD OFF-BROADWAY—A musical revue that marks the New York theater debut of the cabaret team of Bill Daugherty and Robin Field, who are satirists, composers, comedians, mimics, and musicians. Tuesday through Friday at 8, Saturday at 5 and 8:30, Sunday at 3; $20 to $25. At the **Double Image Theater**, 15 Vandam Street (924-1120).

DAVID MAMET DOUBLE BILL—*Reunion*, about the meeting between father and daughter after 20 years of separation. *Dark Pony* tells of a mythical story by a father to his daughter as they drive home in the evening. Both are directed by Michael Ramach. Thursday through Saturday at 8, Sunday at 3; $12; through 5/5. **Triangle Theater**, 316 East 88th Street (860-7245).

THE DON JUAN AND THE NON DON JUAN—Musical;book, lyrics, music by James Milto, David Goldstein, Neil Radisch; directed by Evan Vionoulis; based on the works of Marvin Cohen, story tells of the odyssey of two men in search of love in the big city. Tuesday, Thursday, Friday, and Saturday at 8, Sunday at 3; through 4/29; $17 to $20. At the **Vineyard Theater**, 309 East Twenty-sixth Street (353-3874).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, and the narrator, Robert Vincent Smith. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY 1991—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand. Featured in the quite brilliant cast are Suzanne Blakeslee, Jeff Lyons, Linda Strasser, Herndon Lackey, Leah Hocking, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, and ever-changing. Wednesday through Friday at 8:30, Saturday at 7:30 and 10:30; Sunday at 7:30; Wednesday at 2:30, Sunday at 3:30; $32.50 to $35. At the **Theater East,** 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. With Larry Raben, Stan Chandler, Dale Sandish, David Engel. Tuesday-Friday at 8, Friday &. Saturday at 7:30 & 10:30, Sunday at 3 & 7:30; $30-$35. Opened: 5/20/90. **Steve McGraw's**, 158 West 72nd St. (595-7400). ●

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—A revival of the musical, with book by Burt Shevelove and Larry Gelbart, and music and lyrics by Stephen Sondheim, directed by Pamela Hunt, is a loose adaptation of several plays by Plautus and centers around the slave Pseudolus (played by Jack Cirillo) and his attempts to win his freedom. Featured in the cast are Jeffrey Herbst (as Hero), Jason Graae (as Hysterium), Chris Callen (as Domina), Mark DeNoia, Deborah Graham (as Philia), Ken Remme (as Senex). Through 4/28; $12 (phone theater for specifics). **York**, 2 East Ninetieth Street (534-5366).

GIANT ON THE CEILING—Playlets about contemporary urban life, including a comedy about seduction, a woman's quest to find tranquility, and a look at rage after the death of a close friend; directed by Alma Becker. With Alice Eve Cohen, Charlotte Colavin, Lorey Hayes, Brian Kosnik, Stephen Nesbet, and Brian Kosnik. Thursday and Friday at 8, Saturday at 5 and 9, Sunday at 3; $12. At the **Practical Cats Theater**, 125 West Twenty-second Street (279-4200).

THE GOOD TIMES ARE KILLING ME—Linda Barry's play, with music, about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. With Angela Goethals, Peter Appel, Kim Staunton, Ray De Mattis, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Chandra Wilson, Brandon Mayo, Holly Felton, John Lathan, and Lauren Gaffney. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $20 to $28. At the **Second Stage Theater**, 2162 Broadway (873-6103).

GRAND FINALE—Play by Copi (a.k.a.Raul Damonte), directed by Andre Ernotte, includes an opium-smoker dying of AIDS, his best friend, a mad diva, and other characters. Action takes place on the actor's birthday in his hospital room. With Margo Skinner, Robertson Carricart, David Pursley, Delphi Harrington, Keith McDermott, and Jack Koenig. Tuesday-Saturday at 8, Saturday and Sunday at 3; $20. **UBU Repertory Theater**, 15 West 28th Street (679-7562).

THE HAUNTED HOST—In Robert Patrick's play, Harvey Fierstein stars as a Greenwich Village writer who is already haunted by the memory of his young deceased protegé when the dead man's double (Jason Workman) suddenly walks back into his life; directed by Eric Concklin. Wednesday and Thursday at 8, Friday at 8 and 11, Saturday at 7 and 10, Sunday at 3:30 and 7:30; $27.50 to $32.50; through 6/2. At the **Actors Playhouse**, 100 7th Avenue So. (564-8038).

HIGH STRUNG QUARTET—Evan Bridenstine's comedy about three men and a woman, each in pursuit of the wrong person; directed by Leslie Irons. With Suzanne Cryer, Mark Leydorf, Scott Striegel, Dane Hall. Wednesday through Friday at 8, Saturday at 6 and 9, Sunday at 7; through 6/9; $15. Glines production at the **Courtyard**, 39 Grove Street (869-3530).

HOMOSEXUAL ACTS—Twelve playlets, varying in length from 3 to 15 minutes, by Robert Patrick, Daniel Cur-

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zon, Victor Bumbalo, Robert Chesley, Carl Morse, Rich Rubin, Bil Wright;. Wednesday-Friday at 8, Saturday at 7 & 10, Sunday at 3 & 7; $20; through 5/26. **Theater**, 224 Waverly Place (564-8038).

THE RESISTIBLE RISE OF ARTURO UI—John Turturro stars in Ralph Manheim's translation of Bertolt Brecht's parable of the resistible rise of Hitler, set in gangland Chicago; directed by Carey Perloff, with a cast of 24. Tuesday-Saturday at 8, Saturday and Sunday at 2; $22-$24. through 6/2. **CSC Repertory Theater**, 136 East Thirteenth Street (677-4210).

IVY ROWE—Barbara Bates Smith in a play adapted from a novel by Lee Smith (no relation), about the passionate life of a free-spirited heroine; directed by Mark Hunter. Tuesday through Saturday at 8, Wednesday at Saturday at 2:30, Sunday at 3:30; $20-$24. **Provincetown**, 133 MacDougal Street (477-5048).

JEFFREY ESSMANN'S ARTIFICIAL REALITY—With Jeffrey in his latest one-man show, including favorites from his last: his on—the—skids Barbie doll, his Serbo-Croatian poetess, his geriatric 4th-grade schoolteacher; accompanied by composer/sidekick Michael John LaChiusa; directed by David Warren. Monday-Friday at 8, Saturday at 7 & 10, Sunday at 3; through 5/4. New York Workshop Company production, **Perry Street Theater,** 31 Perry Street (279-4200).

JUILLIARD SPRING REPERTORY—"*Happy Day*", a melodrama, based on an original German play by Dorothy Lane, directed by Moni Yakim, including songs with lyrics by Bertolt Brecht and Kurt Weill; 4/19, 20, at 8; 4/21 at 2 and 8. "*Seduced*", Sam Shepard's 1978 play, directed by William Foeller; 4/28, 29, 30, at 8. Anton Chekhov's 1904 "*The Cherry Orchard*"; directed by Mark Brokaw; 5/3, 4, at 8; 5/5 at 2 and 8. $10. **Juilliard School**, 60 Lincoln Center Plaza (874-7515),

JULIUS CAESAR—Shakespeare's look at the nature of men and politics, with Joseph Menino, Harris Berlinsky, Craig Smith, and Mark Waterman; directed by Eve Adamson. Through 5/19 in repertory with the double-bill *Woyzeck* and *Leonce and Lena* (which play through 5/18). Thursday-Saturday at 8, Sunday at 3; $16. **Bouwerie Lane**, 330 Bowery (677-0060).

THE KINGFISH—John McConnell stars in Larry L. King and Ben Z. Grant's portrait of Huey P. Long, one of the most colorful and controversial figures in United States political history; directed by Perry Martin. Thursday-Saturday at 8, Wednesday at 2, Saturday & Sunday at 3; $25-$30. Claudet &Christen production at the **John Houseman**, 450 West 42nd (564-8038).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

LOVE LEMMINGS—Joe DiPietro's collection of sketches and musical numbers, directed by Melia Bensussen, features Steve Ahern, Kathryn Rossetter, John Daggett, and Helen Greenberg; original music is by Eric Thoroman. Wednesday through Friday at 8, Saturday at 7:30, Sunday at 3; $20 to $25. **Top of the Village Gate Theater,** 160 Bleecker Street (475-5120).

THE MADERATI—Richard Greenberg's comedy pokes fun at dilettantes and stockbrokers, suicidal poets, and "the Method", and other concerns of contemporary Manhattanites. Michel Ortlip directs. 4/23 to 28, 5/1 to 4; $10. Phone for specifics. A New Nine Company production at the **Pelican Studio Theater**, 750 Eighth Avenue, (242-3470).

THE MADERATI—Richard Greenberg's urban satire about a group of "mad glitterati"; directed by Martin Everall. 4/25-5/12; $10; phone theater for specifics. **Synchronicity Space,** 35 Mercer Street (586-1001).

MAKING HISTORY—Brian Friel's play, directed by Charlotte Moore, tells the story of Ireland's greatest national hero, Hugh O'Neill, who, in 1591 led an alliance of Irish and Spanish forces in an attempt to drive the English out of Ireland. Tuesday-Saturday at 8, Saturday & Sunday at 3; $25; through 4/28. **Samuel Beckett**, 410 West Forty-second Street (279-4200).

MAMBO MOUTH—Theater piece written and performed by John Leguizamo whose world of colorful and provocative Latino street characters will be revealed; directed by Peter Askin. Wednesday to Saturday at 9, Sunday at 5; $18.50 to $22. At the **American Place Theater**, 111 West Forty-sixth Street (840-3074).

MARIA—(The Private Woman Revealed): A musical and dramatic presentationn , written and performed by singer/actress Elinor Amlen, with piano accompaniment by Daniel Faltus, and directed by Peter Schlosser. This is the story of Maria Callas, alone in Paris, reflecting on her life before, during, and after her involvement with Onassis. Through 4/28; $15. **Theater 22**, 54 West 22nd Street (580-3316).

MODIGLIANI—A revival of Dennis McIntyre's play, dealing with the life and creative process of the Italian/Jewish artist, starring Ronald Guttman; directed by Bryna Wortman.; Tuesday, Wednesday, Thursday, & Saturday at 8, Sunday at 2 & 7; $20-$22. **Jewish Repertory**, 344 East 14th Street (505-2667).

NATIVE SPEECH—Kario Salem stars in Eric Overmyer's play centering on the world of a post-apocalyptic disc jockey named Hungry Mother. Featured in the cast are Alan Tung, Sami Chester, Jay Silverbird, Dehorah Mansy, Sixto Ramos, and Iona Morris. Wednesday through Sunday at 8; through 5/5; $12. At the **Soho Repertory Company,** 46 Walter Street (869-3530).

NEW VOICES—*(2nd Annual Spring One-Act Festival)*—Series A: Debbie Jones's *My Type*; Arden Lewis's *Rex*; Brian Dykstra's *Lot's Wife*, and Michael Schwartz's *Herders*. Series B: Marilyn Sevens's *Shall We Dance?*; Matthew Dixon's *Blackout*, and Michael Oaks and Jennifer Walls's *Migration*. The 2 series run in repertory Tuesday-Saturday at 8, Sunday at 7 (none on 5/12); $10 for each series; 4/24-5/19. At the **Harold Clurman Theater**, 412 West 42nd Street (279-4200).

NUNSENSE—Dan Goggin's musical tells the adventures of five motivated nuns who mount a talent show to raise money for a noble cause. Tuesday-Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday & Saturday at 8, $32.50. **Douglas Fairbanks,** 432 West 42nd Street (239-4321). ● ●

THE OLD BOY—A. R. Guerney's play about a politician (Stephen Collins) running for office who attends a New England prep school reunion and learns that one of his classmates is dying; directed by John Rubinstein. Thursday-Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $25. Playwrights Horizons, **Second Floor Studio**, 416 West 42nd Street (279-4200).

ONLY THE TRUTH IS FUNNY—Rick Reynolds in a one-man portrayal of his life, consisting of personal anecdotes on love, vanity, embarrassing situations. Tuesday-Friday at 8, Saturday at 7 & 10, Sunday at 7; $29.50.**Westside**, 407 West 43rd Street (246-0102).

OTHER PEOPLE'S MONEY—Steven Keats stars in Jerry Sterner's thoroughly professional piece of work, funny, serious, suspenseful, involving, disturbing, and above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. Featured in the cast are Priscilla Lopez, Jacqueline Brookes, Arch Johnson, and James Murtaugh. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $35. At the **Minetta Lane**, 18 Minetta Lane (420-8000). ● ●

OUR YOUNG BLACK MEN ARE DYING AND NOBODY SEEMS TO CARE—James Chapman's play is a compassionate look at some of those men whose lives and (untimely) deaths are reflected in the familiar statistics of drug abuse, crime, police brutality, alcoholism, poverty, and AIDS. Thursday through Saturday at 8, Sunday at 3; through 8/31; $20. At the **Castillo Cultural Center**, 500 Greenwich Street (941-5800).

PAGEANT—A musical beauty contest where five judges from the audience pick the winner, conceived, directed, and choreographed by Robert Longbottom. Book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday-Friday at 8:30, Sturday at 7:30 and 10:30, Sunday at 3:30 and 7:30. $30-$32.50. **Blue Angel**, 323 West 44th Street (262-3333).

PALS—Stephen Mantin's comedy, directed by Martin Shakar, about four friends who have known each other for years on Manhattan's lower East Side. One of them has assumed a huge gambling debt. Tuesday-Saturday at 8, Sunday at 7; $18; through 4/28. **Theater Row Theater** 424 West 42nd(279-4200).

PERFECT CRIME—Warren Manzi's thriller; directed by Jeffrey Hyatt. Monday, Thursday-Saturday at 8, Sunday at 3 & 7, Wednesday & Saturday at 2; $30. **Theater Four**, 424 West 55th Street (695-3401).● ●

PYGMALION—George Bernard Shaw's comedy deals with Professor Higgins (Anthony Heald) and his effort to transform Eliza Doolittle (Madeleine Potter), a cockney flower girl, into an elegant English duchess type; directed by Paul Weidner. Earle Hyman plays Col. Pickering, Higgins's sidekick, and Charles Keating is Eliza's father. Tuesday-Saturday at 8, Wednesday, Saturday, Sunday at 2; $25-$35; through 4/28. **Roundabout,** 100 East 17th Street (420-1883).

RED SCARE ON SUNSET—Charles Busch's play, set in 1950 Hollywood, focuses on a movie actress (Charles Busch), who finds out, to her horror, that she is married to a communist (Eeek!); directed by Kenneth Elliott. **WPA**, 519 West 23rd Street (206-0523).

REPERTORIO ESPANOL—Garcia Lorca's *La Casa De Bernarda Alba;* Jacobo Langsner's *Esperando La Carroza*; Donolores Prida's *Botanica;* Calderon de La Barca's *El Alcalde de Zalamea;* Roberto Cossa's *Nonna;* Dolores Prida's *Botanica.*GianCarlo Menotti's *El Consul; Los Jibaros Progresistas*, Manuel Gonzalez's musical on a double bill with *El Huesped*, Juan Pedro Soto's play; *Esperando La Carroza*, by Jacobo Langner. Plays $15, musicals $20. *(For schedule information phone theater.)* **Gramercy Arts Theater,** 138 East 27th (889-2850).

REMEMBRANCE—Aideen O'Kelly and Henry J. Quinn in Graham Reid's play about a Protestant widower in Belfast whose son was killed by the Catholics. In the cemetery he meets a Catholic widow whose son was killed by the Protestants. Tuesday-Saturday at 8; Wednesday, Saturday, Sunday at 2; $25-$27.50. **Irish Arts**, 553 West Fifty-first Street (307-7171).

ROMAN SPECTACLE—David Michael Gallagher's play pits the dissolute teenage Emperor Heliogabalus against his mother, the regent Symiamira, in a life-and-death struggle for power of the Empire; directed by the author. Tuesday through Friday at 8; through 4/28; $15. **Wings**, 154 Christopher Street (627-2961).

A ROOM OF ONE'S OWN—Eileen Atkins stars as Virginia Woolf in an adaptation of the latter's book which served as a call to women of the world to declare their independence, talent, and the freedom to control their own destinies; adapted and directed by Patrick Garland, who nowhere betrayed the work's essence and tone. Ms Atkins gives a performance all muscle and bounce and is simply magnificent. The show combines great ideas, inspired acting, and provides a helluva good time. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 and $30; through 6/9. At the **Lamb's Theater,** (mainstage) 130 West Forty-fourth Street (997-1780).

RUMOR OF GLORY—James Bosley's original retelling, directed by Peter Dalto, in which Achilles runs away from Homer in his story of the Trojan War. 4/25, 26, 27, 5/1, 2, 3, 4, at 8 (5/28 at 7). A Quirk production at the **William Redfield Theater**, 354 West 45th Street (595-5673). Play moves for 5/9 through 5/18 performances (more later) to the **Belmont Playhouse**, 2385 Arthur Avenue, Bronx (595-5673).

SABINA AND LUCRECIA—Alberto Adellach's play, featuring Cordelia Gonzalez, Nancy Walsh, and Tatiana Vecino, and directed by Alba Oms, tells of two women refugees from an asylum whose views of reality crash with each other. English performances Wednesday-Friday at 8; in Spanish, Saturday & Sunday at 2:30 & 8; $10-$15; through 4/28. **Puerto Rican Traveling Theater**, 304 West 47th Street (354-1293).

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. Featured in the cast are Connie Ray, Reathel Bean, Jane Potter, Kevin Chamberlin, Robert Olsen, Linda Kerne, and Dan Manning. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. At the **Lamb's Theater**, 130 West Forty-fourth Street (997-1780).

THE STICK WIFE—Darrah Cloud's tale, set in 1963 Birmingham, tells of three wives of Klan members who band together for support; directed by David Warren. Featured in the cast are Michael Countryman, Lindsay Crouse, Julie White, Margo Martindale. Tuesday-Sunday at 7:30; Saturday & Sunday at 3; $20; from 4/23. Manhattan Theater Club at **City Center Stage II**, 131 West Fifty-fifth Street (581-7907).

THE SUBSTANCE OF FIRE—Jon Robin Baitz's play has genuine intelligence, wit, and skill at work here, telling of the struggle between an "an old-world" father (Ron Rifkin, who is tightly wound, stinging, devastating, yet never less than human) and his American children for control of their family-owned publishing house; directed by Daniel Sullivan, whose staging is on the button, as is John Lee Beatty's terrific scenery. Featured in the cast are Maria Tucci, Patrick Breen, Sarah Jessica Parker, Jon Tenney, Ron Ritkin.Tuesday through Friday at 8, Saturday at 3 nd 8, Sunday at

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3 and 7; $25. A Playwrights Horizons production at the company's **Mainstage Theater,** 416 West Forty-second Street (279-4200).

THE SUM OF US—David Stevens's play, with Robert Lansing, Neil Maffin, Matthew Ryan, Phyllis Somerville, set in Australia; and directed by Kevin Dowling, tells of the relationship of an understanding father and his homosexual son. Tuesday- Friday at 8, Saturday at 7 & 10, Sunday at 3 & 7:30; $27.50-$32.50. **Cherry Lane Theater**, 38 Commerce Street (989-2020).

THREE SISTERS—David Mamet's adaptation of Anton Chekhov's play, directed by W. H. Macy. Set in the 19th century, story revolves about daughters of the late general, their lives in a provincial Russian town and yearning to return to gay Moscow. Elizabeth McGovern, Melissa Bruder, and Mary McCann are the sisters. Through 5/4, at 8; $12 (phone for specifics). **Atlantic Theater**, 336 West 20th Street (645-8755).

UNAUTHORIZED AUTOBIOGRAPHY—Frank Maya's one-man non-stop flow of stories and comedy routines satirizing urban culture, gay culture, straight culture, show biz culture, and fame. Thursday-Saturday at 10, 4/25 through 5/11 at 10; $10-$12. **Club at La MaMa E.T.C.,** 74A East Fourth Street (475-7710).

WALKING THE DEAD—Keith Curran's drama about a disparate group of friends and relations who gather together for their murdered companion's memorial service; directed by Mark Ramont. Featured in the cast are Scotty Block, Tyrone Wilson, Joe Mantello, Danitra Vance, Barry Sherman, Cotter Smith, and Brooke Smith. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; from 4/24; $23 to $30. At the **Circle Repertory Company** (Downtown), 99 Seventh Avenue South (924-7100).

WHEN THE BOUGH BREAKS—Lawrence Sacharow directs the parents of current and former drug addicts in an evening of first-person testimonials. Thursday through Sunday at 8, 4/26 to 5/12; $12. **La MaMa E.T.C. Theater**, 74A East Fourth Street (475-7710).

WOYZECK—Craig Smith has the title role in Georg Büchner's drama of an oppressed soldier's life, adapted by Eric Bentley; seen in a double bill with Büchner's *Leonce and Lena*, played by Mark Waterman and Angela Vitale, which tells the story of an idle young prince's quest for his romantic ideal. In the ensemble: Harris Berlinsky, Elise Stone, Betty Burdick, Grant Neale, David Cheaney, Bill Mitchell, Francis Henry, and Joe Menino. Thursday through Saturday at 8, Sunday at 3; $16; through 4/27. A Jean Cocteau Repertory production, at the **Bouwerie Lane Theater,** 330 Bowery (677-0060).

OFF OFF BROADWAY

THE AGONY AND ECSTASY OF LOVE—Two one-acters: Esther Pooser's *Loveseat*, which is about two people who love themselves more than they love each other, followed by Daniel Meltzer's *The Battling Brinkmires*, which takes you on a fantasy trip to the Caribbean where voodoo prevails. Friday, Saturday, and Sunday at 7:30; through 5/5; $10. A Sevenfold Production at the **Musical Theater Works Studio 3D,** 440 Lafayette Street (769-8038).

AMANDLA!—(A Musical Biography of Nelson Mandela): An original musical by Vernelle Edwards portrays the beginning of the South African movement for democracy; directed and adapted by Salaelo Maredi. Thursday-Saturday at 8, Sunday at 3; through 4/28; $10. Cultural Center at the **Greenwich Street Theater**, 547 Greenwich Street (941-5800).

ANTIGONE—Sophocles's drama, directed by Sidney Armus. Thursday through Saturday at 8, Sunday at 3; through 4/28; $10. At **Theater 22**, 54 West Twenty-second Street (243-2805).

CAPSIZED FLOTSAM—An "Edwardian"comedy by Donald Scott Smyth, directed by John James Hickey, leads us into a new dimension in a timeless astral library.; with an ensemble of ten. Wednesday-Saturday at 8, Saturday at 2, Sunday at 5; 4/24-28, 5/1-4; $8. **A/NY Theater,** 48 East 80th Street (969-0146).

THE CATALYST—Ronald Duncan's comedy, directd by Stephen Jobes, revolves around a married couple and the husband's secretary. Thursday through Saturday at 8, Saturday and Sunday at 2; $10. **29th Street Playhouse**, 212 West 29th Street (465-0575).

CHARLOTTE IN WONDERLAND—Stephen Lott's play, with original songs by Tom Judson, interweaving references to the Bronte novels, Lewis Carroll, Samuel Beckett, Sigmund Freud, and the Wizard of Oz; directed by Penny Rockwell. With Mary Lou Wittmer, Chrius Tanner, Tom Judson, John Heys, Agosto Machado, John Jiler, Irene Shea, Katie Krocadile, Cameron Foord, Eva Heinemann, Edward Weiss, David Hirsh, Penny Rockwell. Thursday through Sunday at 8, through 4/28; $5. **Theater for the New City**, 10th Street and 1st Aenue (254-1109).

CUSTODY—Tovah Feldshuh stars as a poet in Sandra Hochman and Marsha Singer's musical dealing with a group of six girls attending a Connecticut boarding school in the early 50s; directed by Mina Yakim. Through 4/28 (phone for specifics). At the **Westbeth Theater Center**, 151 Bank Street (741-0391).

DON'T GET ME STARTED—Tina Smith stars in a one-woman show and develops a gallery of unrelated women; directed by Kathy Najimy. Now playing through 5/5, Wednesday through Friday at 8, Saturday at 2 and 8, Sunday at 3 and 7; $15 to $18. In repertory with Mike Feder's *The Talking Cure*, in which he relates his new tale of urban angst, which begins 4/26, and runs Friday and Saturday at 7:30, Sunday at 5, Monday and Tuesday at 8; $15. At the **Theater Arielle,** 432 West Forty-second Street (564-8038).

DREAMERBOY—Anthony DiRossi's play presents an aspiring actor from the mid-West attempting to fulfill his dream of success in New York City theaters. Friday and Saturday at 8, Sunday at 6; $7; through 4/28. **Studio 305**, 119 West 23rd Street (967-7711).

EAGLE OR SUN—Sabina Berman's Mexican play, *Aguila O Sol*, is performed here in English in translation by Isabel Saez. Employing Mexican masks, puppets, and music, play is the Aztec account of the Spanish Conquest of Mexico. Sunday, 4/28 at 2; $8. **Open Eye Theater**, 270 West 89th Street (769-4143).

EDDIE GOES TO POETRY CITY—PART TWO: Richard Foreman's play, which he not only wrote, but directed and designed, about a city which is at once a land of life and death and self-discovery. Featured in the cast are Henry Stram, Kyle deCamp, and Rebecca Ellena. Wednesday through Sunday at 7:30; through 4/28; $10 and $12. At the **La MaMa E. T. C. Annx**, 74A East Fourth Street (475-7710).

AN EVENING IN THE BEDROOM—Three French playlets of romance and adventure written by Guy de Maupassant, *In the Bedroom, The Signal, and The Story of a Farm Girl*, adapted for the stage and directed by Harv Dean. Wednesday through Saturday at 8, Sunday at 3; $10; through 4/28. **Second Studio for Actors Theater**, 163 West Twenty-Third Street (463-7050).

FATA MORGANA—The New Talking Band in a large-scale theater piece for seventeen performers, written by Paul Zimet, set on the S.S. Magellan, a cruise ship on which a seriously ill woman, accompanied by her husband, has come to recuperate. Thursday through Sunday at 8; $5; 4/18 through 5/12. **Theater for the New City**, 155 First Avenue (254-1109).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

THE ISLAND OF DR. MOREAU—Adapted by Andrew Arnault and Mary Wolford, from H. G. Wells's novel about a man stranded on a tropical island populated by a mad scientist, his assistant, and the Beast People pieced together out of living flesh! Thursday-Saturday at 8, Sunday at 5; $12. Odyssey production at the **ReGenesis Theater**, 2nd Ave. at 10th St. (614-9021).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land*, excerpts from Sonia Picer's novel about of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West 13th Street (675-6677).● ●

A MIDSUMMER NIGHT'S DREAM—William Shakespeare's magical romp on the trials and tribulations of love on a Fairyland isle; directed by Michael Murnin. Thursday-Saturday at 8, Sunday at 3; 5/1-30; $10. **Westside Rep**, 252 West 81st Street (874-7290).

NOT ENOUGH ROPE—Comedy in one act about three wacky New Yorkers, by Elaine May, directed by Laurie Grossman, plus a comedy skit by Laura-Jean Schwatau. 4/23, 24, 25 at 6:45, mat. at 1 p.m. on Thursday; $7. At the **Producers Club**, 358 West Forty-fourth Street (1/718-624-2875).

OF MEN AND STEAMBOAT MEN—An episodic tale set in the mid-1970s on the last steamboat on the Mississippi, with interviews of the various crew members. 4/28-30 (Thursdays to Saturdays) at 8; $8. **WOW Theater**, 59 East Fourth Street (460-8067).

SHALE ROAD—Donald Kvares's play about people being forced to move out of fixed conditions due to sudden, drastic changes in their lives. Thursday through Saturday at 8, Wednesday and Saturday at 2:30, Sunday at 3 and 7:30; through 4/28; $15. **Project Find-Hamilton House**, 141 West 73rd Street (627-2962).

SPRING DOUBLE BILL—M. Z. Ribalow's *Frontiers*, directed by Henry Fonte, is itself a double bill comprised of *Sundance*, a western, and its companion piece *Moondance*, which is set on the moon. *Frontiers* runs in alternating repertory with *Angel and Dragon*, Sally Netzel's play about art, love, and the stormy fifty-year relationship between two expatriate women artists; directed by Gigi Rivkin. Plays alternate Wednesday and Thursday at 8, and Sunday at 3. Both play Friday & Saturday at 7 & 10 respectively. 5/1-26; $10. **Village Theater**, 133 West 22nd Street (627-8411).

THE STARVATION OF RUBY NELLIS—Jeff Rose's comedy, directed by Tony Phelan, set in the rural south; story of a girl, who under the direction of a strange pagan vision, sets out to save the world by staging a hunger strike on the White House lawn. 4/24-28 at 8; $10. **Sanford Meisner,** 164 11th Avenue (206-1764).

THE STRONGER—Swedish playwright August Strindberg's one-act play, directed by Ron Nakahara, accompanied by a dance interpretation of the piece choreographed by Kris Jackson. 4/26 at 7, 4/27 at 3 and 7; $10. At the **Alma Schapiro Center** of Columbia University, 610-15 West 115th Street (675-0767).

THE SUMMER THEY STOPPED MAKING 'LUDES—(How Taking Peyote Turned Me Into a Coyote): Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaaffected drug culture of suburban teens with the sacred knowledge of the "brujo" or sorcerer. Friday & Saturday at 8, through 6/1; $10. **Dick Shea's Studios**, 100 E. 16th St. (243-6542).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

THE TRIAL OF THE CATONSVILLE NINE—Daniel Berrigan's play, directed by R. A. Waite, deals with the Berrigan brothers, both Catholic priests and renowned peace activists, who seized and destroyed 378 draft files in an effort to slow the "war machine." Wednesday-Saturday at 8, 4/24-5/11; $10. **Colony Theater**, 152 West 71st (595-0355).

THE TRUE STORY—(Of a woman born in Iran and raised to Heaven in Manhattan): About a trip that bridges the gap between eastern and western cultures, written and directed by Assurbanipal Babilla, with Leyla Ebtehadj and Donna Linderman. Thursday & Friday at 8, Saturday at 8 & 10:30; $10; 4/25-5/18. **One Dream Theater,** 232 West Broadway (274-1450).

VERDICT—A murder mystery by Agatha Christie involving her usual blend of wit, suspense, intrigue, murder, and romance; directed by Fred Fondren. From 4/26, Friday and Saturday at 8; through 5/11.**Prometheus**, 239 East Fifth Street (477-8689).

WAITING FOR GODOT—Samuel Beckett's tragic distillation of the helplessness of the human condition while Vladimir and Estragon await the arrival of the mysterious Mr. Godot; directed by Anne de Mare. Wednesday through Saturday at 8; $10; 4/24-6/1. **House of Candles Theater**, 99 Stanton Street (353-3088).

THE WATER ENGINE—David Mamet's play, directed by Bill Nickerson, asks: What happens when a man invents a machine that could change the world as we know it and Somebody doesn't like it? Wednesday-Saturday, through 5/11 (phone for times); $10. **Oasis Theater**, 230 East 9th Street (673-3706).

WOYZECK—Georg Buchner's play, directed by Nedim Saban. Wednesday-Sunday; $6-$8; phone for specifics; through 4/28. No More Museum production at the **Elysium**, 204 East 6th Street (529-1329).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

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GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

GUY BARDONE—Paintings of Greek landscapes and still lifes; through 5/4. Findlay, 984 Madison Ave. (249-2909).

JOHN BENNETT—Paintings, sculptures, and drawings; through 5/15. Cade, 1045 Madison Ave. (734-3670).

VARUJAN BOGHOSIAN—New constructions and collages made with found objects; through 5/26. Bernard, 33 E. 74th St. (988-2050.

JAMES LEE BYARS—Recent sculptures carved from blue African granite; through 5/18. Werner, 21 E. 67th St. (988-1623).

JEAN DUBUFFET—Paintings, gouaches, drawings, and sculpture; through 6/8. Elkon, 18 E. 81st St. (535-3940).

GEORGE GROSZ—Satirical cartoons produced in Berlin between 1918 and 1920, and later works, including scenes of Berlin and New York; through 5/31. Soufer, 1015 Madison Ave. (628-3225).

JENNIFER LEE—New ceramic vessels by a British artist; through 5/31. Graham, 1014 Madison Ave. (535-5767).

ROBERT MOTHERWELL—Works from 1950–1991, taken directly from his studio's walls and hung as it was there; 4/30–6/28. Knoedler, 19 E. 70th St. (794-0550).

PETER NADIN/JESSICA STOCKHOLDER—Mixed-media works and collages that combine motifs and techniques from 19th-Century nature morte, landscape, and portraiture genres with abstraction/Assemblages of natural and and man-made objects painted in vivid colors. Through 5/4. Adelson, 25 E. 77th St. (439-6800).

NATHAN OLIVIERA—Gestural figurative paintings from 1959 to the present and monotypes; through 5/4. Salander-O'Reilly, 20 E. 79th St. (879-6606), Mon.–Sat. 9:30–5:30.

ALFONSO A. OSSORIO—A memorial exhibition of abstract paintings from the 1950s, by this artist who died in December 1990; through 6/1. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

PABLO PICASSO—Ceramics and works on paper; through 6/15. Kahan, 922 Madison Ave. (744-1490).

DAVID SALLE—Recent paintings that juxtapose images from art history and popular culture; through 5/4. Gagosian, 980 Madison Ave. (744-2313).

LORRAINE SHEMESH—Recent realist paintings including self-portraits; through 5/4. Stone, 48 E. 86th St. (988-6870).

MARINA STERN—Realist paintings and drawings; through 5/11. Forum, 1018 Madison Ave. (772-7666).

JAN WIERIX—Pen and ink drawings by this Antwerp artist (c. 1549–1618) that depict scenes from the Book of Genesis; through 6/1. Feigen & Co., 49 E. 68th St. (628-0700).

MICHAEL ZANSKY—Burned wood relief carvings with mixed media, plus drawings; through 5/11. Berry-Hill, 11 E. 70th St. (744-2300).

57th Street Area

HARVEY BREVERMAN—Paintings of scenes from his studio; through 5/18. Babcock, 724 Fifth Ave. (535-9355).

CLARENCE HOLBROOK CARTER—Paintings from his "Stair" series of 1980–82; through 5/1. Deutsch, 29 W. 57th St. (754-6660).

IVAN CHERMAYEFF—Collages made with torn scraps of colored paper, collected old items, and handwriting samples; through 5/4. Ulysses, 41 E. 57th St. (754-4666).

SUE COE—Paintings and drawings with political themes from the past ten years; through 5/4. St. Etienne, 24 W. 57th St. (245-6734).

GEORGE CONDO—New paintings; through 5/21. Pace, 32 E. 57th St. (421-3292).

LEO COPERS—New sculpture installations and drawings by this Belgian artist who uses such off-beat materials as flames, ice, crystal, gold, light, and electricity; through 5/4. Tilton, 24 W. 57th St. (247-7480).

JOHN DUNNIGAN—Recent furniture that juxtaposes classical and modern forms; through 6/1. Joseph, 745 Fifth Ave. (751-5550).

DAVID FINKBEINER—Pastels, watercolors, and drypoints that depict interiors of abandoned buildings in the village of Valdottavo in Tuscany; through 5/11. Fitch-Febvrel, 5 E. 57th St. (688-8522).

GONZALO FONSECA—Architectonic sculptures in carved marble, brownstone, and limestone, in a series titled "Sabbakhin"; through 4/30. Herstand, 24 W. 57th St. (664-1379).

HELEN FRANKENTHALER/WILLARD BOEPPLE—New large-scale abstract paintings; through 5/11/Architectonic sculptures executed in maple and white cedar; through 4/27. Emmerich, 41 E. 57th St. (752-0124).

KATHRYN FREEMAN—Allegorical paintings of figures in parks and shops that are built around seemingly casual incidents; through 4/30. Tatistcheff, 50 W. 57th St. (664-0907).

SIDNEY GOODMAN—Recent figurative paintings; through 5/11. Dintenfass, 50 W. 57th St. (581-2268).

BROWER HATCHER—Sculptures, drawings, panels, and prints from 1979 to the present, selected by Irving Sandler; through 5/11. Center for International Contemporary Arts, 724 Fifth Ave. (586-2422).

JOHN HEARTFIELD—His photomontages from the magazine *Arbeiter Illustrierte Zeitung (Worker's Illustrated Press)* published between 1930–38; through 5/18. Kent, 41 E. 57th St. (980-9696).

CHARLES HINMAN—Wall constructions in a series titled "Polyphemos"; through 5/4. Drake, 50 W. 57th St. (582-5930).

SHEILA ISHAM—Large-scale paintings of bulls in fiery colors; through 5/4. Siegel, 24 W. 57th St. (586-0605).

JULIO LARRAZ/JOHN VAN ALSTINE—Paintings of figures that use the sea as a backdrop/Large-scale colored pastel and charcoal drawings. Through 5/4. Haime, 41 E. 57th St. (888-3550).

JOHN MARIN/CHARLES BURCHFIELD—Paintings of woods and trees by both. Through 5/25. Kennedy, 40 W. 57th St. (541-9600).

PIET MONDRIAN—Paintings of flowers that date from the first decade of the 20th century through the 1930s, several on loan from public and private collections; through 4/27. Janis, 110 W. 57th St. (586-0110).

KENZO OKADA—Abstract Expressionist paintings covering the years 1956 to 1976; through 5/7. Del Re, 41 E. 57th St. (688-7019).

GABOR PETERDI/DAVID PROVAN—Landscape and seascape paintings inspired by recent trips to Hawaii, Mexico, and New England/New sculpture. Through 4/30. Borgenicht, 724 Fifth Ave. (247-2111).

ANTONI TAPIES—New paintings and sculpture that combine universal symbols such as the cross, skull, and arrow, with such personal motifs as his and his family's initials, his handprints, and his footprints; 4/25–5/25. Lelong, 20 W. 57th St. (315-0470).

MICHAEL TETHEROW—Recent paintings and drawings that continue his dialogue with nature; through 6/1. McCoy, 41 E. 57th St. (319-1996).

JOHN R. THOMPSON—Paintings and wood on glass; through 5/15. Ross, 50 W. 57th St. (307-0400).

JACK YOUNGERMAN/RICHARD BAKER—Recent sculpture in carved mahogany, bronze, and aluminum/New paintings. Through 4/27. Washburn, 41 E. 57th St. (753-0546).

SoHo and TriBeCa

CURTIS ANDERSON—New work; through 5/15. Kasmin, 580 Broadway (219-3219).

TOYCE ANDERSON—Wall constructions made with wood, canvas, paint, and paper, depicting still lifes, self-portraits, and fragments of imagery from popular culture; through 5/7. Kelly, 591 Broadway (226-1660).

JOHN ARMLEDER—New paintings and sculpture. At Gibson, 568 Broadway (925-1192), through 5/18, and Newburg, 580 Broadway (219-1885), through 5/12.

DOMINGO BARRERES—New paintings that depict spirals and objects that look like weights of measure floating in architectural spaces; through 5/4. Munroe, 130 Prince St. (226-0040).

GEORG BASELITZ—New woodcuts and lithographs; through 5/25. Alexander Editions, 476 Broome St. (925-2070).

ROBERT BEAUCHAMP—New expressionistic paintings and works from the 1960s; 4/25–5/18. M-13, 72 Greene St. (925-3007).

HOWARD BEN TRE—Recent cast-glass sculptures based on the vessel and on implements and tools; 4/27–5/25. Cowles, 420 W. Broadway (925-3500).

DOMENICO BIANCHI—Recent small-scale paintings on a variety of surfaces including carved wood and Roman roof tiles; through 4/27. Sperone Westwater, 142 Greene St. (431-3685).

ROSS BLECKNER—Recent paintings in which the artist's recurring Symbolist imagery—urns, candelabras, birds, and garlands—is set within vast, murky fields occasionally pierced by light; through 4/27. Boone, 417 W. Broadway (431-1818).

PAUL BOWEN—New sculpture; through 5/18. Shainman, 560 Broadway (966-3866).

STANLEY BOXER—Drawings from 1950 to 1990, including images of baseball diamonds, fruits and vegetables, and beach bathers; through 5/11. Dorksy, 578 Broadway (966-6170).

ERNEST BRIGGS/EDWARD DUGMORE—Early and later abstract paintings by these two California artists; through 5/25. Shapolsky, 99 Spring St. (334-9755).

JOHN CEDERQUIST—Furniture that employs exaggerated perspectives and juxtapositions of pattern found in early cartoons and 19th-century Japanese prints; through 5/4. Franklin Parrasch, 584 Broadway (925-7090).

LOUISA CHASE—Recent paintings; through 4/27. Alexander, 59 Wooster St. (925-4338).

DAVID CHOW—Large-scale paintings of different flowers, each composed of three horizontal panels; through 5/4. Lipton, 67 Prince St. (925-7140).

SEYMOUR CHWAST—New painted metal sculptures; through 5/4. Lustrare, 176 Prince St. (274-1880).

FRANCESCO CLEMENTE—New etchings that have the human figure as a central motif; through 5/18. Crown

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Point Press, 568 Broadway (226-5476).

JAMES COIGNARD—A retrospective of paintings, prints, and sculpture by this French artist; 4/26–5/12. Nahan, 381 W. Broadway (966-9313).

PAPO COLO—New paintings in a series titled "Zero Identity"; through 6/1. The Cultural Space, 336 Canal St. (966-6988).

WILLIAM CONGDON—Abstract paintings from the 1950s; through 5/4. Bace, 584 Broadway (925-3989).

WILLIAM COPLEY—Recent narrative paintings of cartoon-like figures in interiors; through 5/15. Kind, 136 Greene St. (925-1200).

MARK DEPMAN—A conceptual environment that exists in the memory of a computer, using illuminated film that depicts text, surveillance images, and the human figure; through 5/4. Klagsbrun, 51 Greene St. (925-5157).

JOHN DONAHUE/DAVID WELLS—Wall sculptures of found objects that are linked together that explore memory and loss/Photomontages on metal and sculptures with environmental themes. Through 5/11. Anderson, 63 Thompson St. (431-8547).

CHRISTIAN ECKHART—New works; through 5/18. Rubin Spangle, 395 W. Broadway (226-2161).

JACKIE FERRARA—New pyramidal sculptures in stained poplar; through 5/18. Klein, 594 Broadway (431-1980).

LAURA FOREMAN—Recent birdhouse sculptures made with such materials as rubber, clay, leather, raisins, peanuts, fabric, and plaster; through 5/11. Yi, 249 Centre St. (334-5189).

JOANNE FREEMAN—Heavily-layered and scraped abstract paintings inspired by aging objects and peeling walls the artist observed during a trip to Italy last summer; through 5/1. Cutler, 164 Mercer St. (219-1577).

VIOLA FREY—Recent monumental ceramic figures and drawings; 4/27–6/2. Hoffman, 429 W. Broadway (966-6676).

LORENZO GATTI—Iron and wood sculptures, plus paintings and drawings; through 5/24. C & A, 96 Spring St. (431-8664).

SAM GILLIAM—His "draped" paintings from the early 1970s; through 5/25. Fendrick, 568 Broadway (966-2820).

SHARON GOLD—New paintings; through 5/4. Rosenberg, 115 Wooster St. (431-4838).

PAN GONGKAI—Paintings on paper, and paintings by his father Pan Tianshou (1897–1971), one of the masters of Chinese painting; through 5/4. Briet, 558 Broadway (334-0433).

ANTONY GORMLEY—Recent figurative sculptures in terracotta, and an amorphous sculpture that hangs from the ceiling; through 4/27. Ala, 560 Broadway (941-1990).

LEW GRAHAM—Realist paintings of trees; through 5/31. Weiss, 68 Laight St. (925-7313), Sat. 1–6, weekdays by appointment.

ROBERT GROSVENOR—New sculpture; through 5/4. Cooper, 155 Wooster St. (674-0766).

JAN GROTH—Recent bronze sculpture; through 5/1. Brown, 560 Broadway (219-1060).

MARY HAMBLETON/MARGRIT LEWCZUK—Heavily-impastoed abstract paintings/Drawings. Through 5/21. Auchincloss, 558 Broadway (966-7753).

MARY HEILMANN—New paintings; through 5/18. Hearn, 39 Wooster St. (941-7055).

EVA HESSE—Sculptures from the 1960s; 4/27–5/31. SteinGladstone, 99 Wooster St. (925-1139).

GODWIN HOFFMANN—Abstract paintings; through 5/4. Engelhorn, 591 Broadway (966-6882).

JEAN HOLABIRD—Watercolors and paintings on free-standing screens that depict arrangements of palm leaves, ancient ruins, and city scenes; through 5/17. Neo Persona, 51 Hudson St. (406-9835).

MICHAEL HURSON—New paintings and drawings; through 5/4. Cooper, 155 Wooster St. (674-0766).

DAVID IRELAND—An installation; through 5/16. Brandt, 568 Broadway (431-1444).

PAUL JENKINS—Recent abstract paintings in a series titled "Conjunctions and Annexes"; through 5/18. Gimpel Weitzenhoffer, 415 W. Broadway (925-6090).

JEFFREY JENKINS/GERRY BERGSTEIN—Wall constructions made with old signs, using Plexiglas, sod, straw, and vintage landscape photographs/Paintings on paper that depict still life as a landscape. Through 5/4. Stux, 155 Spring St. (219-0010).

DENNIS KARDON—Mirrors and paintings of mirrors; 4/25–5/25. A/D, 560 Broadway (966-5154).

SCOTT KELLEY/DAVID IRON—New paintings/Four watercolors. Through 5/11. Walls, 137 Greene St. (677-5000).

DANIEL KELM—New sculptural bookworks; through 5/11. Granary Books, 568 Broadway (226-5462).

TSCHANG-YEUL KIM—New paintings; through 5/18. Staempfli, 415 W. Broadway (941-7100).

YUKIMURA S. KONISHI—Oil on canvas and fabric on paper collages; through 5/4. Humphrey, 594 Broadway (226-5360).

KEVIN LARMON—New paintings with visceral surfaces that continue his exploration of the figure and still life; through 5/4. Marcus, 578 Broadway (226-3200).

BERTRAND LAVIER—Thickly-painted found objects such as road signs, a refrigerator, and a grand piano; through 5/4. Castelli, 420 W. Broadway (431-5160).

BARRY LE VA—Recent drawings and large-scalewall and floor sculptures; through 4/27. Sonnabend, 420 W. Broadway (966-9218).

ROY LICHTENSTEIN—New prints from his "Interior Series"; through 5/4. Castelli Graphics, 578 Broadway (941-9855).

JOHN LINDELL—Installations of wall drawings, painting, objects, and video that deal with homoerotic desire. At Cugliani, 508 Greenwich St. (966-9006), through 5/11, and Audiello, 142 Greene St. (966-8830), through 5/4.

TRUMAN LOWE/HITOSHI NAKAZATO——New sculpture-/Paintings; 4/27–5/25. Sermas, 19 Greene St. (431-5743).

MARLENE MCCARTY—Stretched canvases that have objects attached to them, in a series titled "Stretch and Burn"; through 5/11. Metro Pictures, 150 Greene St. (925-8335).

JOE MCGILL/AMY SILLMAN—Box assemblages by a young Dublin artist that chronicle legends, biblical events, and everyday Irish life/Paintings that depict repetitive patterns copied from William Morris wallpaper, lingerie, and alphabets. Through 5/4. Ledis-Flam, 584 Broadway (925-2806).

FREDDA MEKUL—Abstract paintings on grids using colors and shapes that are ominously militaristic; through 5/2. Donahue, 560 Broadway (226-1111).

SAM MESSER—New figurative paintings; 4/25–5/25. Beitzel, 102 Prince St. (219-2863).

ELIE NADELMAN—Figurative drawings dating from 1904 to 1921, including early works executed in Paris and later works made after he moved to New York, plus bronzes; through 5/11. Thorp, 103 Prince St. (431-6880).

JOHN NEWMAN—Drawings that have been studies for sculpture, on colored paper; through 5/11. Nolan, 560 Broadway (925-6190).

KINGSLEY PARKER—New sculptures using the image of the oil tanker; through 5/4. Condeso/Lawler, 76 Greene St. (219-1283).

PETER PEREZ—Wall sculptures made with disparate objects such as clocks and underwear; through 5/4. Pearl, 420 W. Broadway (966-6606).

CHRIS PFISTER—Paintings that depict enigmatic characters in inexplicable narratives, using imagery and styles appropriated from art history and 19th-century photography; through 5/10. Lee, 588 Broadway (966-2676).

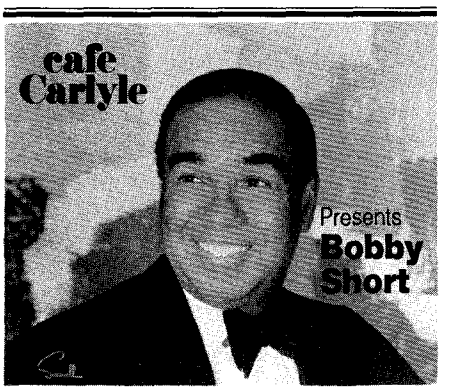
PABLO PICASSO—His designs for *Parade*, the 1917 ballet, on loan from the Musee Picasso; through 6/13. The Drawing Center, 35 Wooster St. (219-2166).

RONA PONDICK—Sculptures that combine seemingly unrelated objects and materials; through 5/4. Fiction-/nonfiction, 21 Mercer St. (941-8611).

RICHARD PRINCE—New large-scale silkscreened paintings that are a collage of word, gesture, and image; through 5/11. Gladstone, 99 Greene St. (431-3334).

TONI PUTNAM—Cast bronze sculptures of symbols from mythology, alchemy, and religion; through 5/4. Hawkins, 448 W. Broadway (477-5699).

LEONARD PYTLAK—Works from the 1930s and 1940s, including screenprints, lithographs, woodcuts, watercolors, and drawings; through 5/31. Sragow, 67–73 Spring St. (219-1793).



Opening April 30th
Two Shows Nightly
9:30 pm & 11:30 pm
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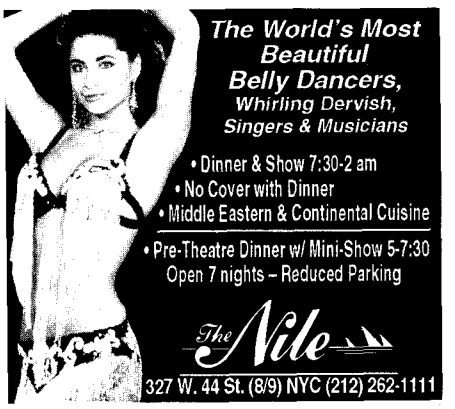
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DAVID RABINOWITCH—Recent abstract drawings in charcoal and wax; through 4/30. Flynn, 113 Crosby St. (966-0426).

ARCHIE RAND—His "Letter Paintings" of 1968–71, in which the artist combined subject matter and unique surface texture with texts that payed homage to jazz and rock'n'roll musicians of the 1950s and 60s; through 5/18. Exit Art, 578 Broadway (966-7745).

GEORGE RICKEY—Early and late sculptures; 4/27–6/8. Davidson, 415 W. Broadway (925-5300).

LEN ROSENFELD—Drawings in graphite on paper and wood; through 5/1. Knitting Factory, 47 E. Houston St. (219-3006), daily 5–9.

EDWARD RUSCHA—New prints; through 5/4. Castelli, 578 Broadway (941-9855).

GEORGE SARU/JACKQUE WARREN—Recent paintings that are influenced by the folk art of his native Romania, Cubism, and pre-Columbian art/Abstract paintings with figurative elements. Through 5/4. Dome, 578 Broadway (226-5068).

JUDITH SHEA—Four cast bronze sculptures that the artist likens to 20th-century monument statuary; through 4/27. Protetch, 560 Broadway (966-5454).

RAY SMITH—Small carved wood sculptures with figurative elements and larger free-standing anthropomorphic works made with found objects; through 4/27. Sperone Westwater, 121 Greene St. (460-5497).

ANTONIO TOCORNAL—An installation of 143 small-scale paintings of miniature compartment boxes; through 5/25. Bitter-Larkin, 597 Broadway (219-0150).

CINDY TOWER—An installation of boxes and painted found objects such as car seats; through 5/11. Cleaver-/Callahan, 568 Broadway (925-2350).

SELINA TRIEFF—New paintings and works on paper; 4/27–5/25. Perlow, 560 Broadway (941-1220).

GEORGE TSYPIN—Site-specific sound sculpture, maquettes, and drawings by a theater designer; 4/27–5/30. Twining, 568 Broadway (431-1830).

TYLER TURKLE—Recent paintings; through 5/1. Greenberg Wilson, 560 Broadway (966-2024).

JAN VERCRUYSSE/JURGEN MEYER—Books and prints-/New works. Through 5/11. Burgin, 130 Prince St. (219-8379).

JOSE IBANEZ VIANA—Ethereal abstract paintings; through 5/6. Leonard, 138 Wooster St. (677-1223).

JOAN WALLACE—New works; through 5/11. Postmasters, 80 Greene St. (941-5711).

MEL WATKIN—A pencil-drawn installation that covers the walls with intricate patterns and pictures of hearts and organs; through 5/11. Franklin Furnace, 112 Franklin St. (925-4671).

CLEMENS WEISS—Structures that contain drawings, paintings, and writings; through 5/25. Feldman, 31 Mercer St. (226-3232).

H. C. WESTERMANN—Watercolors, drawings, and prints from 1968–1974; through 5/11. Lennon, Weinberg, 580 Broadway (941-0012).

VIVIAN WOLOVITZ—Luminous collaged paintings; through 5/1. Haller, 415 W. Broadway (219-2500).

THOMAS WOODRUFF—New paintings with emblematic images; 4/25–5/18. P.P.O.W., 532 Broadway (941-8642).

Other

MELINDA HACKETT/JUDY RIFKA—Twelve constructions based on the zodiac/Oil paintings of hockey and tennis players. Through 5/4. Realart, 304 E. 5th St. (777-2215).

LAURA LEVINE—Narrative paintings; through 5/12. Illustration, 330 E. 11th St. (979-1014).

GROUP SHOWS

Madison Avenue and Vicinity

CHINA INSTITUTE IN AMERICA—125 E. 65th St. (744-8181). "Ancient Chinese Bronze Art: Casting the Precious Sacral Vessel"; through 6/15.

HIRSCHL & ADLER—21 E. 70th St. (772-7237). "Neo-Classicism in America: Inspiration and Innovation, 1810–1840," with works by Audubon, Birch, Cole, Doughty, James, Peale, Rush, Sully, others; 4/27–6/7.

HUNTER COLLEGE—68th St. and Lexington Ave. (772-4991). "Eight Young Artists, Then (1964) and Now (1991)," with works by Andre, Bannard, Barry, Huot, Johanson, Milkowski, Ohleson, Syverson; through 5/10.

LA BOETIE—9 E. 82nd St. (535-4865). Collages by Arp, Brandt, Hoech, Michel, Rosanova, Vordemberge-Gildewart, others; through 6/7.

MARBELLA—28 E. 72nd St. (288-7809). 19th and 20th-century paintings by Clark, Hallowell, Hartley, Lawson, Sloan, others; through 5/4.

MARKS—1018 Madison Ave. (861-9455). "Artists' Sketchbooks," with sketchbooks on loan from Andre, Bourgeois, Clemente, Marden, Pollock, Reinhardt, Ryman, Winters, others; through 5/4.

SCULPTURE CENTER—167 E. 69th St. (879-3500). Benefit sale to support the Sculpture Center exhibition program, with works by Ball, Connor, Coyne, Dennis, Fasnacht, Fried, Kahn, Knowlton, Westerlund Roosen, others; through 4/27.

SPANIERMAN—50 E. 78th St. (879-7085). "Artists of Ohio, 1880–1930," with works by Bellows, Burchfield, Duveneck, Farny, Potthast, Twachtman, Whittredge, others; through 5/4.

WENDER—3 E. 80th St. (734-3460). "Nourishing the Spirit—Man in the Chinese Landscape," with ink paintings by Chinese artists of the 19th and 20th centuries; through 5/24.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Works by Bowling, Hunt, Sicilia; through 4/27.

CLARK—24 W. 57th St. (246-2205). Ceramic works by Bonhert, Buzio, Cornelius, Elozua, Rohlfing, Takamori; through 5/4.

DE NAGY—41 W. 57th St. (421-3780). Abstract paintings by Lambrechts, Matthews, Rosenthal; through 5/11.

DRUTT—724 Fifth Ave. (974-7700). Works by Ellis, Mayr, Toubes, White; through 5/11.

SHEEHAN—41 E. 57th St. (888-4220). Prints by Baselitz, Polke, Richter; through 4/30.

THE EQUITABLE CENTER—787 Seventh Ave. (554-1704), by appointment only, Mon.–Fri. 2:30–4:30. "Blossoms in Black and White," with prints of flowers from the Reba and Dave Williams Collection, by Diebenkorn, Huntley, Mazur, Sultan, Warhol, others; through 5/30.

SoHo and TriBeCa

ART IN GENERAL—578 Broadway (219-0473). Works by Bell, Fintz, Gonzalez, Kellner, Seator, Shepp, Tsao; through 5/11.

ARTISTS SPACE—223 W. Broadway (226-3970). "Western Agenda: Deborah Garwood, Ava Gerber, Page Hauser, Rita McBride, John Monti, David Schafer"; "Reconstructions: Assemblages by Jim Rittiman"; "Boxes: Sculpture by William White"; through 5/4.

BAGHOOMIAN—555 Broadway (941-1410). "Reclaiming the Spirit," with works by Galan, Lam, Matta, Mendieta,, Rios, Rivera, T. Serrano, Smith, Tamayo, Torres Garcia, Venegas; through 5/25.

GUIDARTE—379 W. Broadway (219-2244). Drawings by Bourgeois, Ford, Hammond, Jonas, Mitchell, Murray, Phelan, Pfaff, Rothenberg, Zimmerman, others; through 5/15.

INGBAR—578 Broadway (334-1100). Paintings and sculpture by Anderson, Brody, Frazowatz, Gavin, Hammerman, Rosenfeld, Strong, Quisgard; through 5/4.

LORENCE-MONK—578 Broadway (431-3555). Drawings by Artschwager, Baselitz, Bourgeois, Cezanne, Diller, Giacometti, Guston, Johns, Kelly, Lewitt, Marden, Mondrian, Nauman, Ruscha, Saret, Twombly, Winters, others; through 5/11.

LORENCE MONK—568 Broadway (431-3555). Black and white prints by Albers, Baechler, Clemente, Close, Held, Hockney, Picasso, Rauschenberg, others; through 5/11.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). "Out of Found," with works by Bell, Hirschberg, Martin, Newland; through 5/11.

STEINBAUM—132 Greene St. (431-4224). Works by Hammer, Dinh Le, Shaw, Tacha; through 5/4.

WEBER—142 Greene St. (966-6115). Large-scale sculpture by Biederman, Buren, Haacke, Lewitt, McCollum, Kendrick, Smithson, Walther; project by Jetelova; 4/25–5/25.

Other

BARUCH COLLEGE—135 E. 22nd St. (387-1130). "Changing Cultures: Immigrant Artists from China"; 4/26–5/27.

ELSTON—214 E. 9th St. (254-0391). "The New York School: Works on Paper, 1950s–1960s," with works by Agostini, Carone, Cavallon, Dehner, Kadish, E. de Kooning, Matter, Nakian, Pavia, Resnick, Ruben, Strautmanis, others; through 5/18.

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Wed. 11–8:30, Sat. 11–5. "Interrogating Identity," with works by Araeen, Bellmore, Chong, Chan, Hatoum, Lovell, Piper, Simmons, others; through 5/18.

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8211). "Collages: New Applications," with works by Andrews, Ben-Haim, Baldessari, Bickerton, Miss, Paik, Pindell, Ruppersberg, Scanga, Vaisman, others; through 5/4.

MET LIFE—24 E. 24th St. (578-2723), Mon.–Sat. 10–6. Drawings by six sculptors, including Ambrose, De Gennaro, Fasnacht, Godfrey, Spitzer, Zito; through 5/11.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West and Orange St., Brooklyn (718-875-4031). Paintings, sculpture, and photographs by Bright, Roberts-Gray, Smith, Weiner; through 5/25.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). "New Ends," with works by Bero, Cook, Davis, Iwata, Livingstone, Sinclair, Wilson, others; through 6/16.

STOREFRONT FOR ART & ARCHITECTURE—97 Kenmare St. (431-5795). "Empty Pedestals Project," with works by artists and architects; 4/25–5/25.

THE NEW YORK STUDIO SCHOOL—8 W. 8th St. (673-6466). Drawings by Avril, Baselitz, Downes, Marden, Porter, Santore, True, Wilmarth, others, curated by John Lees; through 5/4.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island (718-816-4506), Thu.–Sun. 12–5. $2 contribution. "The Larky Life"—photographs taken by Austen from her front lawn in the late 19th and early 20th centuries that document Victorian social life; through 12/30.

BRUCE BARNBAUM/KAREN HALVERSON—Photographs of abstracted landscapes in California, Utah, and Arizona/Color photographs of deserts in the American West. Through 5/25. Witkin, 415 W. Broadway (925-5510).

CITY—2 Columbus Circle (974-1150). "Color Obscura," with works by Bernstein, Drisch, Farber, Frailey, Rosen, Saville; through 6/7.

JOAN FONTCUBERTA—Photograms on patterned wallpaper, gift wrapping, and other materials decorated with flowers, plants, birds, and fruit, in a new series titled "Paper Gardens," at Zabriskie, 724 Fifth Ave. (307-7430), through 5/22; photographs from the 1970s to the present, from three different series, at Lieberman & Saul, 155 Spring St. (431-0747), through 5/15.

A. J. FURMAN—Photographs that chronicle life in Brighton Beach and Coney Island; through 5/3. Step, 66 Crosby St. (226-6516).

NURIEL GUEDALIA/DEBBIE TEICHOLZ—Panoramic landscapes/Large-scale triptychs that refer to the Wailing Wall of Israel. Through 5/26. Midtown Y, 344 E. 14th St. (674-7200), Mon.–Thu. 12–8, Sun. and Fri. 12–4.

EIKOH HOSOE—Nudes studies from his 1970 series, "Embrace"; through 5/4. Photofind, 138 Spring St. (334-0010).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 6/9: "An Uncertain Grace: The Photographs of Sebastiao Salgado."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun.

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11–6. $3; students $1.50; seniors $1. Through 5/22: "Eikoh Hosoe: Meta." Through 5/26: "The Toppan Collection: Selections."

ANNIE LEIBOVITZ—Black and white photographs of Mikhail Baryshnikov and Mark Morris's dance collaboration, in a series titled "The White Oak Dance Project"; through 5/4. Danziger, 415 W. Broadway (226-0056).

EL LISSITZKY/EDWARD QUIGLEY—Photograms, photographs, and photo montages by this Russian avant-garde artist/Modernist photographs. Through 6/1. Houk Friedman, 1094 Madison Ave. (628-5300).

ROBERT MAPPLETHORPE—Early photographs and assemblages from 1970–74; 4/23–5/18. Miller, 41 E. 57th St. (980-5454).

MARIE-CLAIRE MONTANARI—Photographs of female figures and New York street scenes; through 5/25. Neikrug, 224 E. 68th St. (288-7741), Wed.–Fri. 1–5, Sat. 1–6.

EADWARD MUYBRIDGE/DAVID LEVINTHAL—Studies of human and animal figures in motion/Staged photographs of toys and female figures; 4/25–5/25. Miller, 41 E. 57th St. (226-1220).

CHARLIE PIZZARELLO—Black-and-white photographs of nude couples; through 5/1. Puchong, 36a Third Ave. (982-1811).

MARCO PROZZO—Black-and-white silver gelatin prints and Cibachrome prints that depict collage constructions of found objects; through 5/1. Rice, 325 W. 11th St. (366-6660), Thu.–Sat. 10–6.

ANN MARIE ROUSSEAU—Large-scale painted photographs of figures in interiors and gardens; through 5/18. Katzen, 475 Broome St. (966-4469).

BERNAR VENET—Portraits and photographs of tar and asphalt; through 5/17. Sikkema, 155 Spring St. (941-6210).

JAMES WELLING—Photographs of railroads that reflect the artist's continuing interest in 19th-century landscapes and technology; through 5/4. Gorney, 100 Greene St. (966-4480).

PERFORMANCE

HENRY STREET SETTLEMENT—466 Grand St. (769-7975). 4/26–27 at 8:30: Tai Dang in "Come Let's View Snow Until We're Buried," directed by Andres Serrano. $10.

JUDSON MEMORIAL CHURCH—55 Washington Square South (925-4671). 4/27 at 8:30: Alvin Eng in "Over the Counter Culture (America to Go in 13 Original States)." Free.

LA MAMA ETC.—74A E. 4th St. (254-6468). 4/29 at 8: Natasha Fearless in Lieder "The Hat Check Girl." $10.

P.S. 122—150 First Ave. (477-5288). 4/26–28 at 8: Dan Hurlin and Victoria Marks in "Constance and Ferdinand." $10.

THE KITCHEN—512 W. 19th St. (255-5793). 4/26–27 at 8:30: Karen Finley reads from "Shock Treatment." $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free (Tue. 5–8, $2.20 adults, $1 students and seniors). Through 4/28: "Furniture by Wendell Castle."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. andSat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 4/29: "Manifest Destiny." Through 6/2: "Tropical Rainforests: A Disappearing Treasure."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. 4/30–7/28: "The Story of a Painting: The Korean Buddhist Treasure from the Mary and Jackson Burke Foundation."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 6/23: "The Third Emerging Biennial: The Third Dimension and Beyond." Through 8/4: "The Nearest Edge of the World: Art and Cuba Now." Through 6/2: "The Falling Series: Paintings by Emma Amos."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 6/2: "Curator's Choice: Impressionism and Post-Impressionism at The Brooklyn Museum." Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 5/6: "Albert Bierstadt: Art & Enterprise." Through 6/16: "Grand Lobby Installation: Leon Golub."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: "Lawrence Weiner: Displacement." Through 6/21:"Works by Maria Nordman." Through 6/21: "Bernd and Hilla Becher." **393 W. Broadway,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love." Through 7/7: "From Pontormo to Seurat: Drawings Recently Acquired by the Art Institute of Chicago."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 6/30: "Five Years of 19th-Century Acquisitions." Through 5/19: "New Guinea Bone Carvings." Through 5/26: "Chess and Art." Through 5/5: "The Fauve Landscape: Matisse, Derain, Braque, and Their Circle, 1904–1908)." Through 6/16: "Eugene Delacroix (1798–1863)." Through 6/23: "Musical Instruments by Ken Butler." 4/27–8/18: "The Sculpture of Indonesia." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections."Through 5/26: "Fashion in Illuminated Manuscripts."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 6/9: "The Quilt Encyclopedia." Through 6/16: "Access to Art: All Creatures Great and Small."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 4/30: "British Photography from the Thatcher Years." Through 4/30: "Art of the Forties."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $3. Through 5/5: "Keeping the Tradition Alive: History of Irish Music and Dance in New York City." Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 6/9: "Within Bohemia's Borders: Greenwich Village, 1830–1930." Through 10/27: "The Committed Eye: Alexander Alland's Photography."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 5/5: "166th Annual Exhibition."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m. –6. "Building the New York Public Library." Through 6/22: "Eighty from the Eighties: A Decade of Fine Printing." Through 8/24: "Kingdoms of Land, Sea, and Sky: 400 Years of Animal Illustration." Through 6/29: "New York: American Historical Prints." Through 6/29: "New York: Reginald Marsh."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5). Museum closes for the winter after 11/28. Through 11/90.

P.S. 1 MUSEUM—46–01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 6/9: "New York Diary: Almost 25 Different Things"; "Out of Site: Part II"; "Auditorium: Paul Panhuysen."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 4/24: "Thomas Woodruff: Loon Ballade." Through 6/30: "Berenice Abbott's Changing New York."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Thgrough 8/11: "Memory and Metaphor: The Art of Romare Bearden."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection III" . . . "Calder's Circus." Through 6/23: "Group Material's AIDS Timeline." Through 6/16: "1991 Biennial Exhibition." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 5/1: "Abstraction Before 1930: Selections from the Permanent Collection of The Whitney Museum of American Art." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 5/11: "American Originals: Selections from Reynolda House, Museum of American Art." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 6/7: " SITEseeing: Travel and Tourism in Contemporary Art."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 4/24 at 10 a.m. and 2: "Important Jewels." On view from 4/20.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 4/25 at 10 a.m. and 2: "Antique and Fine Jewelry." On view from 4/20.

DOYLE—175 E. 87th St. (427-2730). Next sale on 5/1.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 4/24 and 4/25 at 2: "Japanese Works of Art." On view from 4/19. 4/30 at 7: "Contemporary Art." On view from 4/25.

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MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, April 24

NADJA SALERNO-SONNENBERG, violinist/**CECILE LICAD,** pianist. Sonatas by Mozart, Prokofiev, Beethoven. Alice Tully Hall at 8. $24.

LIZA MINELLI—"Stepping Out." Radio City Music Hall through May 12. Wed.–Sat. at 8; Sun. at 7. No shows Mondays or Tuesdays.

TATIANA TROYANOS, mezzo-soprano/**BENITA VALENTE,** soprano. Arias, songs, duets by Mozart, Berg, Brahms, Faure, Bizet, Gounod. With pianist Warren Jones. 92nd Street Y at 8. $20.

VINLAND DUO—With soprano Margaret Astrup. Works by Roman, Hoffding (N.Y. premiere), Katherine Hoover (world premiere). Weill Recital Hall at 8. $12.

PHILHARMONIA VIRTUOSI, Richard Kapp musical director. Pianist Ruth Laredo, flutist Michael Parloff. Works by Mozart, Beethoven. Town Hall at 8. $15.

MALCOLM BILSON, forte-pianist. Works by Mozart. Merkin Concert Hall at 8. $10.

JANE'S ADDICTION/HAPPY MONDAYS—Madison Square Garden at 8. $17.

EUGENIA ZUKERMAN, flutist/**ANTHONY NEWMAN,** keyboardist. J.S. Bach, W.F. Bach. New York Public Library, Fifth Ave. and 42nd St. (580-4302), at 6. $7.50.

FOUR NATIONS ENSEMBLE—"Concertos and Cantatas in the Italian Style." Bach, Vivaldi, Handel, Blavet. Friends' Meeting House, 15 Rutherford Place (b/w Second and Third Aves.; 718-622-3695), at 8. $10.

MANNES CONTEMPORARY FESTIVAL—Contemporary Ensemble and Percussion Ensemble. Steiner, Hautaaho, Harrison, Brown, Crumb. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

KATIA ZALLAS, soprano/**MATTHEW CVETIC,** pianist. Bizet, Mozart, Dvorak, Verdi, Gershwin, Berlin, Zallas. Lincoln Center Library at 4. Free.

JUILLIARD STUDENT ORCHESTRA—Mozart divertimenti. Alice Tully Hall at 12:30. Free.

Thursday, April 25

NEW YORK PHILHARMONIC, Giuseppe Sinopoli conductor. Mendelssohn's Symphony No. 4, "Italian"; Respighi's *Fountains of Rome*. Avery Fisher Hall at 8. $10–43. **Note:** Open rehearsal today at 9:45 a.m. $5.

GUARNERI STRING QUARTET—Works by Mozart, Beethoven, Dvorak. Weill Recital Hall at 8. $20.

NORTH CAROLINA SCHOOL OF THE ARTS SYMPHONY ORCHESTRA, Serge Zehnacker conductor. With the Cantata Singers. All-Mozart program. Alice Tully Hall at 8. $10–$15.

NAKCHEUNG PAIK, pianist. Works by Schubert, Beethoven. Merkin Concert Hall at 8. $7.50, $15.

MANHATTAN CONTEMPORARY ENSEMBLE, Claire Heldrich conductor. Works by Berio, Rick Baitz, Nils Vigeland (N.Y. premiere), Cage. John C. Borden Auditorium, Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

GABRIELLA TUCCI, soprano. All-Italian program to honor Mozart's librettist, Lorenzo Da Ponte. With pianist Francis Heilbut. Casa Italiana, Columbia University, 117th St. and Amsterdam Ave. (866-2086), at 8. $10.

VILLAGE VARIATIONS—Pianist/organist Louise Basbas; baritone Robert Kuehn; tenor John Olund. Harvey Burgett's *Encounters* (premiere). Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $6.

COLUMBIA UNIVERSITY ORCHESTRA, George Rothman conductor. Prokofiev, Sibelius, Debussy. Kathryn Bache Miller Theatre, Columbia University, 116th St. and Broadway (854-1257), at 8. $5.

ELENA KLIONSKY, pianist. Lincoln Center Library at 4. Free.

L.D. FRAZIER, gospel singer. Harlem Branch Library, 9 W. 124th St., at 6. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae; cellist Daniel Gaisford; violist Toby Hoffman; pianist Joseph Villa. Mozart, Rachmaninoff, Taneyev. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, April 26

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; cellist Mstislav Rostropovich. Schnittke's Second Concerto for Cello and Orchestra (U.S. premiere); Berlioz's *Symphonie Fantastique*, Op. 14. Carnegie Hall at 8. $14–$45.

AN EVENING OF CHAMBER MUSIC—Host Isaac Stern. With the Orion String Quartet, performing Bartok, Stravinsky; Diaz String Trio plays Dohnanyi. Weill Recital Hall at 8. $20.

NEW YORK PHILHARMONIC—See 4/25.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—With soprano Lisa Saffer; pianist Peter Serkin. Knussen, Stravinsky, Mozart. Alice Tully Hall at 8. $20.

ELIOT FISK, guitarist. Turina, Weiss, Mendelssohn, Bach, Paganini. Metropolitan Museum at 7. $10.

NEW YORK CHORAL SOCIETY—Rachmaninoff, Thompson, Vaughan Williams. St. Bartholomew's Church, Park Ave. and 50th St. (627-0024), at 8. $10.

FRED HO AND AFRO-ASIAN JAZZ ENSEMBLE—Kathryn Bache Miller Theatre, Columbia University, 116th St. and Broadway (853-1870), at 8. $12.

THE WESTERN WIND—World premieres by Robert Dennis, David Darling. Church of St. Paul and St. Andrew, 263 W. 86th St. (873-2848), at 8. $12.

CONCERT FOR FLUTE, VIOLIN, AND GUITAR—Andrew Bolotowsky, Gabriela Klassen, Robert Shaughnessy. Foster, Shaughnessy, Faure, Corelli. Lincoln Center Library at 4. Free.

MOZART UNDER NEW YORK—Ensembles and soloists perform all day throughout subway and rail stations.

BROOKLYN PHILHARMONIC ORCHESTRA, Lukas Foss conductor. Foss's *Fanfare for Orchestra* (N.Y. premiere); Beethoven's Symphony No. 6 in F, Op. 68, "Pastoral"; Wagner's *Siegfried*, Act III, Scene III, with soprano Linda Kelm, tenor Richard Versalle. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $10–$25.

TRIBUTE TO TIM BUCKLEY—Various singers and songwriters. St. Ann Center, Clinton and Montague Sts., Brooklyn Heights (718-858-2424), at 8. $12, $18.

CON BRIO ENSEMBLE—Works by Mozart. Mitchell-Linden Library, 29-42 Union St., Flushing, at 2. Free.

Saturday, April 27

KATHLEEN BATTLE, soprano. Works by Handel, Mozart, Liszt, Rachmaninoff, R. Strauss. With pianist Margo Garrett. Carnegie Hall at 8. $12–$25.

"RHYTHM IN MIND"—Concert exploring 20th-century creative black music features Steve Coleman, Ed Blackwell, Kevin Eubanks, Tommy Flanagan, Von Freeman, Dave Holland, Marvin Smith, Kenny Wheeler. Weill Recital Hall at 8. $20.

NEW YORK PHILHARMONIC—See 4/25.

BRONX ARTS ENSEMBLE, Guillermo Figueroa conductor. Roberto Sierra's oratorio, *Bayoan* (N.Y. premiere). Alice Tully Hall at 8. $10–$100.

ALFRED BRENDEL, pianist. 92nd Street Y at 8. Sold out.

SEQUENTIA, early-music group. Medieval songs of France, Spain, England, Germany. Metropolitan Museum at 8. $18.

SAMUEL BARON, flutist. With pianist Arnon Erez and the Aviv String Quartet. Copland, Debussy, Varese, Berio, Mozart. Merkin Concert Hall at 8:30. $12.

HARMONIA OPERA COMPANY—See "Opera," below.

BIRTHDAY TRIBUTE TO MARIO BAUZA—With Bauza and his Afro-Cuban Jazz Concert Orchestra; Dizzy Gillespie; Graciela and Rudy Calzado; Marco Rizo and Jose Fajardo. Symphony Space at 8. $8, $12.50.

HAYDN ORATORIO—Barnard-Columbia Chorus and St. Paul's Chapel Baroque Orchestra perform *Creation*. St. Paul's Chapel, Columbia University, 116th St. and Broadway (854-2234), at 8. $8.

CHARLES BROWN, R&B pianist/vocalist, with band. Kathryn Bache Miller Theatre, Columbia University, 116th St. and Broadway (799-5783), at 8. $12.

EARTH DAY CONCERTS—At noon: The Fixx; at 2: The Samples; at 4: Vinnie James. South Street Seaport, Fulton and South Sts. (669-9430). Free.

YOUNG UCK KIM, violinist. With the Queens Symphony, Arthur Fagen conductor. Mozart's Violin Concerto, K. 216. Colden Center, Queens College, Flushing (718-275-5000), at 8:30. $16–$23.

BROOKLYN PHILHARMONIC ORCHESTRA—See 4/26. Tonight at 7:30.

Sunday, April 28

"A CELEBRATION OF JAZZ"—With Mel Torme, George Shearing, Gerry Mulligan; Dizzy Gillspie leading the Carnegie Hall Centennial Jazz Orchestra; Wynton Marsalis and his sextet. Carnegie Hall at 7. $12–$50.

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VIENNA CHAMBER ORCHESTRA, Philippe Entremont conductor/pianist. All-Mozart program. Avery Fisher Hall at 3. $11–$20.

NATIONAL YOUTH SYMPHONY OF ARMENIA (U.S. debut)—Works by Khachaturian, Barber, Beethoven, Haydn. Avery Fisher Hall at 8. $10–$25.

DUO VOLODARSKY—Violist Yan and pianist Yana Volodarsky. Works by Rameau, Mendelssohn, Milhaud, Rachmaninoff. Alice Tully Hall at 8. $15, $18.

PROKOFIEV AND THE RUSSIANS—Pianists Israela Margalit, Alan Feinberg, Jerome Lowenthal. Performance and commentary. Merkin Concert Hall at 3. $15.

STONY BROOK CONTEMPORARY CHAMBER PLAYERS—Six premieres, by Tamar Diesendruck, Donald Grantham, David Lieberman, Russell Pinkston, Matthew Rosenblum, Augusta Read Thomas. Merkin Concert Hall at 8. $10.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 4/26. Today at 5.

LYRICS AND LYRICISTS—Songs of Richard Rodgers. 92nd Street Y at 2:30 and 8. Sold out. (See 4/29.)

TOM TANADA, pianist. Broadway, pop, standards. Symphony Space at 3. $10, $20.

CONTEMPORARY PREMIERES—From the U.S., Norway, Japan. Pianist Mariko Sato; flutist Koichi Aiba; composer/keyboardist Robin Berger. Renee Weiler Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 3. $12.

GREENWICH VILLAGE ORCHESTRA—With mezzo-soprano Sandra Goodman. Mahler, Sibelius. Washington Irving H.S., 17th St. and Irving Pl., at 3. $7.

NEW MUSIC ORCHESTRAL PROJECT—Chamber music by Gibbons, Samuel, Thomas, Wheelock. Buttenweiser Hall, 92nd Street Y (870-2009), at 3. Free.

MUSICA VIVA OF NEW YORK, Walter Klauss conductor. Mozart choral works. All Souls Unitarian Church, Lexington Ave. and 80th St. (794-3646), at 7. $10.

"REQUIEM: IN THE MIDST OF LIFE" (premiere)—Soprano Gale Limansky; baritone John Ostendorf. AIDS benefit. St. Michael's Church, Amsterdam Ave. and 99th St., at 7:30. $10.

TURNPIKE CAMERATA—Works by Juliana Hall (commissioned), Ulben, Sichel, Smetana. Christ and St. Stephen's Church, 122 W. 69th St., at 3. $10.

MUSICAL MEMORIES—At 2: Duke Ellington Song Festival; musical tribute to Paul Robeson. At 6: "The Sounds of Drumnation," Part 1. Harlem School of the Arts, 645 St. Nicholas Ave. (926-4100). $10.

FRIENDS OF MUSIC CONSORTIUM—Works by Bach, Mozart, Haydn, Liszt. Church of the Holy Trinity, 316 E. 88th St. (860-2077), at 5. $10.

ASCENSION CONCERT—American Brass Quintet; organist Mark Kruczek; soprano Rosalind Rees. Britten, Gregg Smith (N.Y. premiere). Church of the Ascension, Fifth Ave. and 10th St. (254-8553), at 8. $12.

HANDBELL FESTIVAL—Nearly 100 bell ringers, in concert with brass and organ. Riverside Church, RSD and 122nd St. (222-5900), at 4. $5.

LILIAN KALLIR, pianist. YM/YWHA of Washington Heights, 54 Nagle Ave. (nr. Broadway and 194th St.), at 2. $7.

ESTELLE PARNAS ORINGER, pianist. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

BRONX ARTS ENSEMBLE ORCHESTRA—Zipoli, Mozart. Fordham University Church, Bronx Rose Hill Campus at Southern Blvd. (549-1899), at 2. $12.50.

BROOKLYN PHILHARMONIC ORCHESTRA—See 4/26. Today at 2.

BARGEMUSIC—See 4/25. Today at 4.

YOUNG UCK KIM/QUEENS SYMPHONY—See 4/27. Today at 2.

Monday, April 29

PHILADELPHIA ORCHESTRA, Yuri Temirkanov conductor; pianist Andre Watts. Works by Borodin, Rachmaninoff, Sibelius. Carnegie Hall at 8. $14–$45.

DAVID VAN TIEGHEM—Premieres his latest multi-dimensional work, *Disorderly Conduct II*. Alice Tully Hall at 8. $20.

LYNN HABIAN, pianist. Works by Beethoven, Chopin, Liszt. Merkin Concert Hall at 8. $13.

LYRICS AND LYRICISTS—Songs of Richard Rodgers. 92nd Street Y at 2 ($30) and 8 (sold out).

MANNES CONTEMPORARY FESTIVAL—Mannes Ensemble and Percussion Ensemble. Strang, McMillan, Wen-chung, Jolivet, Hosokawa. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

MOZART AND MORE—Several singers take on Mozart, Strauss, Gounod, Gershwin. St. George's Church, 209 E. 16th St. (460-0940), at 8. $10.

METROPOLITAN TRIO—Works by Wicki Brody (world premiere), Debussy, Gershwin. N.Y. Academy of Arts, 419 Lafayette St. (718-643-9332), at 8. $15.

JUSTIN KOLB, pianist. Lincoln Center Library at 4. Free.

THE SOUNDS OF DRUMNATION, Part 2. See "Musical Memories," 4/29. Tonight at 7. Free.

GWYNETH SCHAEFER, clarinetist/**MARY ANN BROWN,** pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

Tuesday, April 30

"A CELEBRATION OF FOLK"—Pete Seeger artistic director/master of ceremonies. Performers include Arlo Guthrie; Tommy Makem; Peter, Paul and Mary; Charlie Sayles; Ruth Rubin; Simon Shaheen; Sweet Honey in the Rock. Carnegie Hall at 7. $12–$30.

"GOSPEL AND BLUEGRASS: NASHVILLE IN NEW YORK"—The Nashville Bluegrass Band and the Fairfield Four. Weill Recital Hall at 8. $20.

JUILLIARD CHAMBER SINGERS, Judith Clurman conductor. Modern premiere of three canon texts by Mozart. Alice Tully Hall at 8. Free; ticket required.

OMEGA ENSEMBLE—Works by Beethoven, Bassi, Finckel, Dvorak. Merkin Concert Hall at 8. $12.

DMITRI BERLINSKY, violinist. Vitali, Tchaikovsky, Brahms, Chausson. 92nd Street Y at 8. $6, $10.

DOUBLE EDGE—Duo-pianists Edmund Niemann and Nurit Tilles. Poulenc, John Psathas (premiere), Steven Mackey (premiere), Britten (U.S. premiere); James Tenney (N.Y. premiere). Town Hall at 8. $12.

MANHATTAN SYMPHONY, Glen Cortese conductor; clarinetist Charles Neidich. Corigliano, Mahler. Borden Auditorium, Manhattan School of Music, Broadway and 122nd St. (749-2802, ext. 487), at 8. Free.

JUDITH OTTEN, soprano/**WADE WEAST,** trumpeter. Mozart, Purcell. St. Paul's Chapel, Columbia University, 116th St. and Broadway (854-1537), at 8. $10.

LISA CROWDER, pianist. Works by Debussy, Ravel, Chabrier. Renee Weiler Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $6.

MARGARET BROOKS, vocalist. Lincoln Center Library at 4. Free.

OPERA

JUILLIARD OPERA ORCHESTRA, Alan Curtis conducting. Two operas based on the same anonymous libretto: Cimarosa's *Le Donne Rivali* (modern premiere) and Mozart's *Lo Sposo Deluso* (unfinished). Juilliard Theater, 155 W. 65th St. (874-6770). 4/24, 26, at 8; 4/28 at 2. $10.

HARMONIA OPERA COMPANY—Concert performance featuring selections from two Hirokazu Sugano operas (U.S. premieres). Fully staged; chamber orchestra on stage. Alice Tully Hall. 4/27 at 2. $25, $35.

IPHIGENIE EN AULIDE, by Gluck. L'Opera Francais de New York, Yves Abel conducting. The French Institute, Florence Gould Hall, 55 E. 59th St. (355-6160; 307-7171). $20. 4/27 at 3; 4/28 at 8.

LUCIA DI LAMMERMOOR, by Donizetti. Brooklyn Lyric Opera, Anthony Morse conducting. Hirsch Hall, Temple Ansche Chesed, 100th St. and WEA (718-837-1176). $10. 4/27, 5/4 at 8; 4/28, 5/5 at 3.

EL CONSUL, by Menotti. Spanish-language version of Menotti's 1950 work. Repertorio Espanol, 138 E. 27th St. (889-2850). 4/27 at 8. $15.

LOS CLAVELES, a zarzuela by Jose Serrano. Thalia Spanish Theater, 41-17 Greenpoint Ave., Sunnyside, Queens (718-729-3880). Through 6/30: Sat. at 8, Sun. at 4. $13.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—4/22–6/22. Tickets, $12–$90. 4/22 at 8: Opening Night Gala: *Coppelia* (company premiere; Special Events, 477-3030). 4/23–25 at 8, 4/24 at 2: *Coppelia*. 4/26 at 8, 4/27 at 2 and 8, 4/29 at 8: *Birthday Offering; Jardin aux Lilas; Sinfonietta* (company premiere). 4/30 at 8, 5/1 at 2 and 8, 5/2–3 at 8: *Don Quixote* (company premiere).

New York City Ballet

NEW YORK STATE THEATER—4/24–6/30. Tickets, $7–$50. 4/24 at 8: Annual Spring Gala: *The Sleeping Beauty*, by Peter Martins (preview; Special Events, 870-5585). 4/25 at 8: *The Sleeping Beauty* (premiere). Other dates for *The Sleeping Beauty:* 4/26 at 8; 4/27 at 2 and 8; 4/28 at 1 and 7; 4/30–5/3 at 8; 5/4 at 2 and 8; 5/5 at 1 and 7.

Limon Dance Company

JOYCE THEATER—4/23–5/5. $23. 4/23 at 8: *Cleave* (premiere), by Phyllis Lamhut; *Day on Earth*, by Doris Humphrey; *Retablos* (premiere), by Carlos Orta. 4/24–5 at 8: *Ritmo Jondo*, by Doris Humphrey; *Hollow Lady* (premiere), by Alwin Nikolais; *Volver*, by Carlos Orta; *Chaconne* and *There Is a Time*, by Jose Limon. 4/26 at 8: Tribute to Carla Maxwell—*Tanzlieder* (company premiere), by Annabelle Gamson; *Day on Earth; Retablos*. 4/27 at 8, 4/28 at 2: *Air for the G String*, by Doris Humphrey; *The Unsung*, by Jose Limon; *Day on Earth; Cleave*. 4/28 at 7:30: *Tanzlieder; Day on Earth, Retablos*. 4/30, 5/2 at 8: *Ritmo Jondo, Hollow Lady, Volver, Chaconne, There is a Time*. 5/1 at 8: see 4/28 at 2.

Neubert Ballet Company

NEUBERT BALLET—4/28–5/8 (Sundays at 3:30; Wednesdays at 8). Two works by Christine Neubert to celebrate Carnegie's centennial: *The Goldfish*, a tribute to Mordkin and Fokine; *The Messenger and "The Lady,"* a contemporary tale of big-city life. Carnegie Hall Studio 819 (246-3166). $15.

Other

BALLETMET—Company from Columbus, Ohio, makes its N.Y. debut with premieres by John McFall and James Kudelka; works by Anton Dolin, Lynne Taylor-Corbett. Whitman Hall, Brooklyn College, one block from junction of Flatbush and Nostrand Avenues (718-434-BCBC). 4/27 at 8; 4/28 at 2. $15, $20.

CATS IN A HOTFOOT SPOOF, by Brian Buckley. With the tap team of Rod Ferrone and Joe Orrach. Home for Contemporary Theatre and Art, 44 Walker St. (431-7434). 4/24–28 at 8; 5/1–5 at 8. $12.

CHEN AND DANCERS—Works by H.T. Chen and Ruby Shang. Queensborough Community College (349-0126). 4/24 at noon and 6:30. $8.

COLLOQUIUM CONTEMPORARY DANCE COMPANY—Works by six contemporary choreographers. Merce Cunningham Studio, 55 Bethune St. (727-0784). 4/26 at 9; 4/27–8 at 8. $10.

DANCEMAKERS . . . IN BROOKLYN—4/26 at 7:45: "New Frontiers Choreographers Showcase." 4/27 at 7:45: "Women in Dance IV: African-American Choreographers." Brooklyn Academy of Music, 30 Lafayette Ave. (718-875-9710). $12.

DANCING STARS OF VAUDEVILLE—Tap, clog, Irish, and swing dance. Charles "Cookie" Cook; Pat Cannon's Foot and Fiddle Dance Company; Jo McNamara. Brooklyn Museum, 200 Eastern Pkwy. (718-783-3077). 4/28 at 2. Free.

HIS AND HERS—Irene Hultman and Vicky Shick in *Duett;* Chazz Dean and Kurt Fulton in *Sodomite Warriors*. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 4/29–30 at 8. $12.

HUNTER COLLEGE DANCE COMPANY—New works by Ralph Lemon. Thomas Hunter Hall, 6th floor, Hunter College, Lexington Ave. and 68th St. (772-4448). 4/24–28 at 8. $8.

MEREDITH MONK—*Facing North*, by Monk and Robert Een. Danspace at St. Mark's Church, 10th St. and Second Ave. (529-2318). 4/25–28 at 8:30. $10.

SPLIT STREAM—Clare Maxwell in *Bringing the Horses Inside;* Carol McDowell in *Blanco*. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 4/25–27 at 8. $12.

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RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M) AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E) AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, roast fillet of red snapper with blue prawns and crispy angel hair potato, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(E) AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M) AE, CB, DC.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E) AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: corn-crust scallops with hard-cider sauce and grilled apples, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10, Sun. 1–6. Private parties for 15–150. **(E) AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I) No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E) AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M) AE, CB, DC, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M) No credit cards.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M) AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I) AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M) Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M) AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I) AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M) AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M) AE,DC,MC,V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E) AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M) AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled mahi mahi, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–5. D daily 5–11:30. Private parties for 100. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I) AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I) AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M) AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M) AE, DC, MC, V.**

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SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: chicken pot-pie, hamburgers, steak teriyaki, honey mustard chicken. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I)** **AE, CB, DC, MC, V.**

CAFE ESPANOL—63 Carmine St. (675-3312). Casual. Spanish/Mexican. Spcls: chicken ajillo, beef sauter, tapas. Res. sug. L and D daily noon–midnight. **(I–M)** **AE, DC, MC, V.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, veal extremena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

GUS' PLACE—149 Waverly Place (645-8511) Casual. American. Spcls: duck confit lasagna, veal peche with madeira sauce, rack of lamb with black olive couscous and cumin sauce. Res. sug. Br Sat.–Sun. noon–3. D Tue.–Sun. 5–midnight. Closed Mon. **(I–M)** **AE, MC, V.**

HAVELI—100 Second Ave., bet. 5th–6th Sts. (982-0533). Casual. Northern Indian. Spcls: mali kofta, chicken tandoori, resmi kebab. Res. sug. L and D daily noon–midnight. Ent. 7–10. Private parties for 100. **(M)** **AE, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: escargot au pistou, thon saute a sa barigoule, fondue de gigot d'agneau aux aubergines, bouillabaisse Vieux-Port. Res. sug. Br Sun. noon–4. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar Sun.–Thu. till 2 a.m., Fri.–Sat. till 4 a.m. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

ORFEO—18 Second Ave, at 1st St. (673-2135). Casual. New American. Spcls: antelope fillet, steamed salmon with caviar, vegetarian delight-steamed vegetable plate. Res. sug. Open Wed.–Thu. 5:30–11, Fri.–Sun. to 1 a.m. Sun. Br 12:30–4:30. Classical music Wed.–Sun. Closed Mon.–Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BALLARD'S CHOWDERHOUSE & GRILL—303 Lexington Ave. at 37th St. in the Shelburne Murray Hill (447-7400). Casual. American. Spcls: chowderpot of the day, crab cakes with Dijon-mustard sauce, grilled spice-rubbed pork chops. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. from 8. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 6–10, Sun. 5–9. Bar noon–2 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, DC.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

238 MADISON BISTRO—238 Madison Ave., bet. 37th–38th Sts. (447-1919). Casual. American. Spcls: garlic flan, roast chicken with fresh herbs, veal chop with vegetable ravioli, grilled tuna with eggplant caviar. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Bar menu Mon.–Fri. 2:30–5. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Private parties for 20. **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite-grilled shrimp, nachos. Res. sug. Open Mon.–Thu. noon–midnight, Fri. to 2 a.m., Sat. 3–1 a.m. Bar Mon.–Thu. to 2 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–1000. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th–16th Sts. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

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QUATORZE—240 W. 14th St. (206-7006). Casual. French bistro. Spcls: cassoulet, choucroute garnie, grilled sirloin with pommes frites, hot apple tart. Res. sug. L Tue.–Sun. noon–2:30. D nightly 6–midnight, Sun. from 5:30. **(M)** **AE.**

ROGERS & BARBERO—149 Eighth Ave., bet. 17th–18th Sts. (243-2020). Casual. French-Italian. Spcls: fettuccine with roasted shiitake mushrooms, roasted garlic and sage; sauteed skate with escarole and pancetta. Res. sug. L Mon.–Fri. noon–5:30. Br Sat.–Sun. noon–4. D Mon.–Sat. 5:30–midnight, Sun. 5–11. **(M)** **AE, MC, V.**

WORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted rabbit loin with rosemary, roasted monkfish with tortilla crust, New York venison. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M-E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theater D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. **(M)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E). Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SAVOY GRILLE—131 E. 54th St. (593-8800). Casual. American-grill. Spcls: grilled quail with fennel, leeks and beet vinaigrette, grilled swordfish with artichokes and rosemary oil, oversized steaks and chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–1 a.m. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

YAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-fried leek-and-ginger ravioli in vegetable cream sauce, braised salmon and romaine in a champagne watercress butter, lamb mignonettes with eggplant ragout in oregano cream. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ra-

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tatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Jacket requested. New American. Spcls: grilled tuna on buckwheat noodles, portobello mushroom with poached chicken and snow peas, sauteed veal chop with ratatouille and fried baby beets. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m. Br Sun. 11 a.m.–3. L Mon.–Sat. 11:30–3. D daily 5–11. Pianist nightly 6–11. **(E)** **AE, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, PAD Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DISH OF SALT—133 W. 47th St. (921-4242). Dress opt. Cantonese–Hong Kong style. Spcls: Peking duck (no advance notice), steak kew, seafood king in the basket. Res. nec. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4–midnight. Private parties for 50–400. Pianist Mon.–Sat. Closed Sun. **(M)** **AE, DC.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–100. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: fennel crusted Gulf prawns, poached halibut with Japanese eggplant ratatouille and yellow pepper coulis, grilled rib-eye steak with smoked tomato and roasted corn sauce. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Ent. nightly from 8–midnight. Private parties for 150–300. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B

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daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I-M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled center-cut swordfish with orange and cilantro, Maryland crab cakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also **256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: wholewheat papaya blini with smoked salmon, salpicon, grilled muscovy duck breast with pasole, rib-eye of lamb with tomato chili and ratatouille. L Mon.–Fri. noon–3. D Mon.–Sat. 6-midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L Mon.–Sat. noon–2:30. Cocktails daily 3–1 a.m. Jazz Br. Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Guitarist with buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South (755-5800). Casual. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. Open daily 7 a.m.–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959). Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St. (838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S APPLE—1117 First Ave., at 61st St. (371-8650). Dress opt. Spcls: chicken steak, seafood. Res. sug. Open daily 11:30 a.m.–4 a.m. Br Sun. 11:30 a.m.–4. Parties to 500. **(M)** **AE, CB, DC, MC, V.**

AL BACIO—245 E. 84th St. (744-9343). Casual. Italian. Spcls: osso buco, penne with artichokes, baby rack of lamb with rosemary and garlic, swordfish with tomato, capers and olives. Res. sug. D Mon.–Sat. 6–11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4342). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BISTRO FRASCATI—347 E. 61st St. (644-8190). Casual. Roumanian. Spcls: Roumanian broilings, roast duck with stewed cabbage, Roumanian appetisers. Res. sug. D Mon.–Sat. 4–10:30, Sun. 3–9. Private parties for 80. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with salsa, fajitas, stampede platter including nachos, spicy chicken wings, chili, 'mom' chicken fried steak or chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rillettes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.–Sat. 5:30–11. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

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CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L Mon.– Fri. noon–3. D Mon.–Sat. 6–11. Private parties 16–20. Closed Sun. **(M)** **AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JACQI'S—132 E. 61st St. (838-4559). Casual. American bistro. Spcls: osso bucco, salmon marinated in tamari and ginger, seasonal fresh pastas. Res. sug. D Mon.–Sat. 5:30–11. Pre-theater D 5:30–7. Private parties for 40. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M-E)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

OVO CAFE—1022 Third Ave., bet. 60th–61st Sts. (308-3775). Casual. Mediterranean. Spcls: couscous, whole wheat pizza, chicken a la Leila. Res. sug. Buffet L Mon.–Sat. 11 a.m.–4. Buffet Br Sun. 10 a.m.–4. D daily 4:30–11:30. Also **935 Broadway, at 22nd St.** (979-9795). **(M)** **AE, CB, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E) Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I-M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.—Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: warm grilled breast of chicken on caesars salad, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30, Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:30. Private parties for 14–40. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (936-7110/718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, charred and marinated flank steak with sweet potato spaetzle and grilled mushrooms, smoked sweetbreads and monkfish with savoy cabbage and essencia cream. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC.**

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OTHER EVENTS

COMPILED BY GIA KOURLAS

FESTIVALS AND FAIRS—Earth Day's **Environmental Exposition and Cultural Festival** kicks off on 4/27 from the South Street Seaport Museum and Marketplace at Fulton St. to Battery Park. Events run 11 a.m.–6 p.m. Free (463-9198). . . .**The Lower Second Avenue Festival** mixes cultures and ethnic diversity on 4/28 from 11 a.m. to 6 p.m. Runs from 2nd St. to 14th St. Free (809-4900). . . .New York City hosts the **Artexpo Fair,** 4/27–29, at the Jacob Javits Convention Center, Eleventh Ave. at 37th St. Hours: 4/27–28, 11 a.m.–8 p.m. and 4/29, 10 a.m.–4 p.m. $10 (216-2000). . . .The Brooklyn Botanic Garden, 1000 Washington Ave., hosts its 10th annual **Sakura Matsuri** on 4/27–28 with a Japanese Cherry Blossom Festival. Features Japanese dance, music, art, horticulture, and crafts; from 10 a.m. to 6 p.m. Free (718-622-4433).

121st EDITION OF RINGLING BROS. AND BARNUM & BAILEY CIRCUS—"The Greatest Show on Earth" continues through 4/28 at Madison Square Garden. $8.50–$24; call for times (465-6741).

PERFORMANCES—Celebrate the survival of Tibet, its people, and culture at Washington Square Park, LaGuardia Place at W. 4th St., on 4/27, 1–5 p.m. Includes the Vajravati Players performing **The Horse of the Golden Wind** and music by the Dharma Bums and the Tibetan Liberation Orchestra. Free (517-0782). . . .The Program in Educational Theatre presents Moliere's **The Imaginary Invalid (The Hypochondriac)** at NYU's Black Box Theatre, 32 Washington Place. Runs 4/25–27 and 5/2–4 at 8 p.m. with matinees on 4/27 and 5/4 at 2 p.m. $8, $5; reserve (998-5278). . . .The Club at La MAMA, 74A E. 4th St., presents Lawrence Sacharow's **When the Bough Breaks,** 4/26–5/12, Weds.–Sun., at 8 p.m. $12; reserve (475-7710). . . .**The Cirque du Soleil** continues performances through 5/5 at Battery Park City, Battery Place and West St. $7–$39.50; call for times (509-5550).

LECTURES, READINGS, POETRY—Writer Eunice Lipton examines the role of women on both sides of the easel in **Women in Art**, a discussion about artists and models. On 4/25 at 8:15 p.m. at the 92nd Street Y, 1395 Lexington Ave. $15; reserve (996-1100). . . .The Center for International Contemporary Arts, 724 Fifth Ave., presents **A Public Conversation With the Artist and the Curator** featuring American sculptor Brower Hatcher and curator Irving Sandler on 4/24 at 6:30 p.m. Free, reserve (586-2422). . . .In the Second Annual Festival of Canadian Authors, **Humor From the North Country** will fill the New York Society for Ethical Culture, 2 W. 64th St., on 4/25. Reception is at 7 p.m.; reading begins at 8:15 p.m. $7, reserve (827-4375). . . .The Museum of the City of New York, Fifth Ave. at 103rd St., presents a lecture and screening of **Edgar Allen Poe: Architect of Dreams** on 4/27 at 2 p.m. $3, reserve (534-1672).

ONE FINAL SPIN—The Ice Theatre of New York presents its final performance on 4/27 at 7 p.m. at Sky Rink, 450 W. 33rd St. The season finale begins with a cocktail buffet and open skating at 5:15 p.m. $15; reserve (349-6232).

BENEFITS—Musicians Aaron Neville, John Cale, and Charles Wadsworth are among those performing in a benefit concert for the **St. Ann Center for Restoration of the Arts, Inc.** On 4/24 at 8 p.m. at the Church of St. Ann and the Holy Trinity, at Clinton and Montague Sts. in Brooklyn Heights. $40 (718-834-8794). . . .**The National Theatre of the Deaf** hosts a celebration to remember Mary Martin and dedicate an international theater scholarship in her name on 4/25 at 7:30 p.m. At Silvercup Studios, 42-22 22nd St., Long Island City. $250, $150; reserve (203-526-4971). . . .New York's Multiple Sclerosis Society hosts the 19th annual **Dinner of Champions** on 4/24 at the Marriot Marquis, at 45th St. and Broadway. Cocktails are at 6:30 p.m.; the dinner begins at 7:30 p.m. $500; reserve (463-7787). . . .Walkers promenade through Manhattan and Staten Island on 4/28 for WalkAmerica's **Campaign for Healthier Babies,** the annual benefit for the March of Dimes Birth Defects Foundation. Meet between 7:30–9:15 a.m. at Rumsey Playground at E. 72nd St. in Central Park. Free; reserve (353-8353). . . .Lorna Luft entertains at the Publishing Industry Ball to honor the **Juvenile Diabetes Foundation** on 4/25 at the Pierre, 2 E. 61st St. Cocktails are at 6:30 p.m.; dinner begins at 7:30 p.m. $500; reserve (689-2860).

TOURS

WASHINGTON HEIGHTS, Part II—4/28, 1–3; Landmark attorney and art critic John Delmar continues his tour with the former Loews 175th, the Little Red Lighthouse, Yeshiva University, and other sites. Municipal Art Society tour; $14; reserve (935-3960).

GREEN-WOOD CEMETERY TOURS—4/28 at 1, historian John J. Cashman leads a tour of "Famous American Grave Sites: Tour #1." Meet inside the main entrance at Fifth Ave. and 25th St. $5 (718-469-5277).

CITYWALKS—Tours with John Wilson. 4/27 at 1, the West Village along the Hudson. Meet at the northwest corner of Seventh Ave. and Christopher St. . . .4/28 at 1, Fifth Ave. from 42nd St. to Grand Army Plaza, an area of many elegant residences. Meet at the southwest corner of Fifth Ave. and 42nd St. $12; reserve (989-2456)

CHELSEA HISTORYWALK—4/28 at noon, a tour of New York's theater district and giant department stores with Joyce Gold. Meet at General Theological Seminary. $10 (242-5762).

MANHATTAN NEIGHBORHOOD TROLLEY—A narrated tour circling hourly through seven downtown neighborhoods including Chinatown, Little Italy, and the World Trade Center, on holidays and weekends only, noon–5, beginning at South and Fulton Sts. in the South Street Seaport. $4; call 677-7269 for other stops on the loop.

ADVENTURE ON A SHOESTRING—4/27 at 12:30, a walking tour of **Morningside Heights,** including Columbia University, the Jewish Theological Seminary, Riverside Church, and more. . . .4/28 at 1, a tour of the seaside town **Brighton Beach** and its Russian Jewish community. Each, $5; reserve (265-2663).

MANHATTAN MEMORIES—Tours through New York's social culture with historian Harriet Davis-Kram. 4/27 at 1, **Lower East Side, Chinatown, Seaport**. . . .4/28 at 1, **Union Square, Gramercy Park, Gashouse District.** $15; reserve (628-9517).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—Every Sun. at noon (unless noted), **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and more historic places related to the immigrant experience . . . Every Sun. at 1 (unless noted), **Streets Where We Lived.** Prof. James P. Shenton leads a multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. . . .4/28 at 2, **Pathway to Freedom: An African-American Heritage Tour.** A tour through the free African-American community of 19th century New York. (431-0233). Each tour $12, seniors $11, students $6.

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 4/28 from 1–4, **Jewish Lower East Side;** $20. 4/28 from 1–4, **The Villages: the First Suburbs;** $15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 4/27 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . .4/27, 28 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . . 4/28 at 2: **One Woman's New York;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world" . . . 4/27 at 1: **Village Brunch Tour;** start with brunch at the Sazerac House, followed by a historic tour of Greenwich Village. $15.

CENTRAL PARK—"Walks and Talks"; on 4/27 at 2, "An Environmental Ethic," meet at 100th St. and Central Park West to discuss the writings of Thoreau, Muir, Abbey, and others. . . 4/28 at 2, meet the Rangers at 85th St. and Central Park West for "Child's Play," a look at Central Park's playground design. Free (427-4040).

BROOKLYN CENTER FOR THE URBAN ENVIRONMENT—4/27 from 10 a.m.–noon: **Stained Glass in the City of Churches,** learn about the art of stained glass beginning with a visit to the stained glass restoration studio of St. Ann's. Followed by an optional bus tour. Each tour, $6; over 65, under 12, $3 (718-788-8500).

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040); also see "Central Park," above. **Queens** (718-699-4204). **Staten Island** (718-667-6042).

NATURE WALKS—At New York Botanical Garden, 200th St. and Southern Blvd.: guided tours of the Enid A. Haupt Conservatory, with its Palm Court, Fern Forest, and Desert Plant Collection in 11 glass houses; Thur. at 1:30, Sat. and Sun. between 11 a.m. and 4. Free with $3.50 Conservatory admission (seniors and students, $1.25); admission free to all Sat., 10 a.m.–noon. Voluntary-contribution admission to Garden grounds. . . . At Riverside Park, 89th and Riverside Drive (870-3070): 4/27 at 10 a.m., a tour along the proposed waterfront pathway with park administrator Charles McKinney.

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 4/28 at 1:30, meet at the northeast corner of 23rd St. and Sixth Ave. for a tour of Chelsea. $1 (691-6058 after 10 p.m.).

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45 p.m. 4/27, Central Park. 4/28, Riverdale Park, Bronx.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$14. 4/26 at 7:40, 4/27 & 28 at 1:40 vs. Pittsburgh; 4/30 at 7:40 vs. San Diego. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $4.50–$12. 4/24 at 7:30 vs. Detroit.

SQUASH—World Professional Squash Association Championship at the World Finacial Center's Winter Garden (691-2700). 4/26–5/2. Free.

HORSE RACING—**Aqueduct Spring Meeting,** through 5/6 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

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ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

FAUST—Excerpts from Goethe's tale of the troubled scholar who sold his soul to the devil is depicted with marionettes by the Czechoslovakian Divadlo Theater; for ages 4 and up. 4/24 at 12:15. Continental Atrium, 180 Maiden Lane. (432-0900). Free. Complete show on 4/26, 4/27 at 6, Jan Hus Church, 351 E. 74th St. (777-3891). $4; adults $8; reserve.

SNEAKERS—Pop-rock musical reflecting the humorous and sometimes difficult aspects of being a kid in the '90s; for ages 4–12. 4/28 at 2. Producers' Club, 358 W. 44th St. (734-0535). $8; adults $10; reserve.

THE ADVENTURES OF PADDINGTON BEAR—The roller-skating, oil-painting bear goes from darkest Peru to New York City with the Louisville Children's Theatre; for ages 3 and up. 4/27 at 11 a.m. and 1. A Kids Art Tribeca presentation. The Triplex, Borough of Manhattan Community College, 199 Chambers St., between Greenwich and West Sts. (618-1980). $6.

SQUASH CLINIC—Children of all ages and their parents can learn how to play from the World Professional Squash Association. 4/27, 4/28 from 2–4. Wear non-marking shoes. Winter Garden, World Financial Center. (945-2600). Free.

92ND STREET Y—Playground Carnival. Children ages 1–12 can enjoy health and fitness workshops, a fitness test, gymnastics exhibition, games, and prizes. Those 1–4 can play in the balloon room or art corner until 2:30. 4/28 from 12:30–5:30. 1395 Lexington Ave. (415-5726). $10; adults free.

CIRQUE DU SOLEIL—Through 5/5. See OTHER EVENTS, page 118.

FAIRS—Games, prizes, outdoor rides, and shopping at the **Lab School for Gifted Education**. Bonzo the Clown performs at 1 and 2:30; $3 additional. 4/27 from 11 a.m.–4. P.S. 198 playground entrance, 95th St. bet. Lex. and Third Aves. . .Take a hayride, jump on the Moon Walk, and climb aboard a real fire truck at **The Jack and Jill School** at St. George's Church. Rusty's Magic Circus will perform at Olmsted Hall at 2; $4. 4/27 from noon–4. 209 E. 16th St. (475-0855). . .Enjoy face-painting, designing t-shirts, going through a maze, and visiting the petting zoo. 4/28 from 11 a.m.–4. **Riverside Park**, 91st St. and Riverside Dr. (580-7201). Free.

A CHILD'S WORLD—Explore artwork by children ages 2–12, from more than 77 countries, through Sat. The Gallery, Fifth Ave. at 34th St. (736-3100). Hours: Daily, 8 a.m.–midnight. Free.

THE EARLY SHOW—Music, comedy, and skits for children by children, with audience participation. Cast includes *Lost in Yonkers* star Danny Gerard, Christen Tassin from *Les Miserables*, and Lance Robinson of *The Will Rogers Follies*; for ages 5 and up. Saturdays, seating at 11 a.m, followed by brunch; showtime at noon. Steve McGraw's, 158 W. 72nd St. (595-7400). $8, plus $6 minumim for brunch; reserve.

EAGLE OR SUN—Play depicts the Aztec account of the Spanish conquest of Mexico, using traditional masks, puppets, and music; for ages 10 and up. 4/28 at 2. Open Eye Theater, 270 W. 89th St. (769-4143). $6; adults $8; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and stand-up comedian David Berardi bring laughter to children ages 3–10. Sat. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

ALADDIN AND HIS WONDERFUL LAMP—This exotic Middle Eastern tale is brought to the stage by Carol Cornicelli; for ages 5 and up. Sat. and Sun. at 1 and 3:30; through 5/5. Hartley House Theatre, 413 W. 46th St. (666-1716). $6; reserve.

BOOKS OF WONDER—"Storytelling Sunday" for children ages 3 and up. Sun. at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Free.

EEYORE'S—Make crazy hats and enjoy tea and cake at the Mad Hatter's Tea Party; for ages 3–7. 4/28 at 11 a.m. 2212 Broadway at 79th St. (362-0634); 12:30 at 25 E. 83rd St. (988-3404). Free.

GARBAGE IS GARBAGE—An eco-musical for children. Book by Bill Wheeler. Music by Jan Callner. Sat. and Sun. at 1; for ages 5–11; through 5/12. Wings Theatre in The Archive, lower level, 154 Christopher St. (627-2961). $5.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth in this environmentally correct musical; for all ages. Sat. and Sun. at 3; through June. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

THE PUPPET PLAYHOUSE—Balloons, Balloons, Balloons. Presented by the Grey Seal Puppets; for ages 2–7. 4/27, 4/28 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with a little help from the audience; for ages 3–7. Sat. at 3. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—The Hilarious Funzapoppin Magic Show. 4/28 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.95.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this magic matinee—an hour-long show with audience participation, for children 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET COMPANY—Franklin the Wizard. Young Henry and the Wizard meet the friendly dragon. A variety show follows with Rocket, the roller-skating marionette, and the sensational Clockettes. Sun. at 12, 2, and 3:30; through 5/5. 31 Union Square West, Loft 2B (741-1646). $5; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Little Red Riding Hood,** 4/27, 4/28 at 1:30 and **Hansel and Gretel,** 4/27, 4/28 at 3. 39 Grove St. (765-9540). $6; reserve.

MARIONETTE THEATER—The Magic Flute. Mozart's lively opera is performed by colorful marionettes at this mini–Broadway house; for ages 3 and up. Sat. at noon and 3; through 5/25. Marionette Theater, 81st St. and Central Park West entrance, south of the Delacorte Theater (988-9093). $3; reserve.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Through Sun. See OTHER EVENTS, page 118.

RING AROUND A RAINBOW—A musical puppet show that uses storytelling and imagery to teach about good health; for ages 5–10. 4/28 at 2. YWCA of Brooklyn's Memorial Hall, 30 Third Ave. at Atlantic Ave. (724-0677). $5.50; reserve.

THE PUPPETWORKS, INC.—The Tortoise and the Hare and other Aesop fables come to life through hand and rod puppets, as well as marionettes; for ages 3 and up. Sat. and Sun. at 12:30, also Sun. at 3; through 4/28. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-3391). $4; adults $5; reserve.

MUSICAL HEALTH SHOW—Slim Goodbody will teach children about better living through song and dance. 4/27 at 1:30. LaGuardia Community College Theater, 31-10 Thompson Ave., Long Island City, Queens (718-482-5151). $4; reserve.

CENTRAL PARK PROGRAMS—Belvedere Castle: Insect Safari. Discover all kinds of crawling creatures and make a print of your findings with Inspector Bugs. 4/27 at 1. Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). . .**The Dairy: Knock Your Socks Off.** Explore games that promote cooperation and trust; for ages 5–11. 4/28 at 1:30. 65th St., mid-park (397-3165). Free; reserve.

RE-CREATING RADIO—A workshop for children ages 8–13 to explore the "Golden Days" of radio. Children can re-create various types of drama and sound effects during this series. Saturdays from 10–11:30 a.m. 4/27: Lights Out. $5; advance tickets recommended (752-4690). . .Television adaptations of classic children's books. **Saturday Screenings: Pecos Bill; Paul Bunyan; How to Eat Fried Worms.** 4/27 at 12:30 and 3:30; museum admission. Museum of Television and Radio, 1 E. 53rd St. (752-4690). Hours: Tue. noon–8; Wed.–Sat. noon–5. $2.50; adults $4.50.

MUSEUM OF MODERN ART—Family Hours. Saturday mornings, parents and children can participate in an informal gallery walk-through of the Museum's collection before it opens to the public. Different themes introduced each week include still life, abstraction, portraiture, and landscape. 4/27 from 10–11 a.m. Enter at 18 W. 54th St. $5 per family. Pre-register. . .**Family Film Series.** An introduction to films as art for young audiences. The program is intended to help children view television and movies with a more critical eye. 4/27 at 11:15 a.m. 11 W. 53rd St. (708-9795). $5 per family.

SOUTH STREET SEAPORT MUSEUM—Sea Monster Puppets. Create your own creatures of the deep; for ages 6–12. 4/28 at 2; museum admission.Children's Center, 165 John St.; tickets at Visitors' Center on Fulton St. or the Pier 16 Ticketbooth. (669-9400). Hours: Daily, 10–5. $3; adults $6.

NEW YORK BOTANICAL GARDEN—Just Deserts. Learn how desert plants adapt to harsh environments and discover succulent plants such as "Bunny Ears," "Rat Tails," and "Moonstones." Make your own miniature desert garden to take home; for ages 7–10. 4/27 at 10 a.m. 200th St. and Southern Blvd., Bronx (220-8616). $12; reserve.

TRANSIT MUSEUM—Mosaic Rubbings. Children of all ages can create images with crayons and dyes from subway tiles. 4/27 at 1. Test your subway skills while learning about the world's most complex mass-transportation system. Featuring 80 years of transit artifacts, vintage subway cars, trolley cars, and buses in the actual 1930s subway station that houses the museum. Corner of Boerum Place and Schermerhorn St., Brooklyn (718-330-3060). Hours: Tue.–Fri. 10 a.m.–4; Sat. 11 a.m.–4; $1; adults $2.

BOOKS

TROLL GAMES, by Mary K. Whittington; illustrated by Betsy Day. Kindergarten–Grade 2. Atheneum, $13.95.

CHERRIES AND CHERRY PITS, by Vera B. Williams. Preschool–Grade 2. Mulberry Books, $3.95.

THE HAMSTER HISTORY OF BRITAIN, by Stanley Baron; illustrated by Janis Mitchell. Grades 1–4. Thames and Hudson, $15.95.

FROG IN THE MIDDLE, by Susanna Gretz. Preschool. Four Winds Press, $12.95.

COMPILED BY BERNICE KANNER

VIDEOS

THE JUNGLE BOOK. Release date 4/30. Walt Disney, $24.98.

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NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 4/24: The Voodoo Rhythm Kings. 4/25: Doctor Dan's Music Show. 4/26, 27: Magic Slim. 4/28: Brian Kramer and the Bluesmasters. 4/29: Blues Jam with Michael Powers. 4/30: Somethin' Blue. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 4/24: Grace Fusion Band. 4/25: Gregory Lewis. 4/26: Maura Ellyn. 4/27: Michael Hashim with Mike LeDonne and Murray Wall. 4/28: Lynn Jenkins. 4/29: Jam session. 4/30: The Broom Dusters Blues Band. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. Through 4/25: Larry Gales Trio. 4/26, 27: Paquito D'Rivera Quintet featuring Claudio Roditi. 4/28: Michelle Eden and Her Trio. 4/29–5/4: Kenny Barron Trio with David Williams on bass and Ben Riley on drums. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 4/28: Phil Woods Quintet plus Louis Bellson Quartet. 4/29: Bill Mays and Ray Drummond. 4/30–5/5: Nancy Wilson. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 4/24, 5/1: Buster Poindexter and his Banshees of Blue. 4/25: Townes Van Zandt; Fred Koller. 4/26: Francesca Beghe; Bill Hicks. 4/27: Steve Forbert. 4/30: Will Downing. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 4/28: Pianist Kenny Barron with Buster Williams on bass and Ben Riley on drums. 4/29–5/4: Pianist Kirk Lightsey with Steve Nelson on vibes and Don Pate on bass. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 4/28: Ray Bryant Trio. 4/29: Clifford Jordan Big Band. 4/30–5/5: David Murray Big Band conducted by Lawrence "Butch" Morris. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 4/25: David Massengill and Bob Norman. 4/26: Billy Bang Trio. 4/28: Poetry with Julia Kasdorf and Lloyd Van Brunt. 4/30: *Love, Reincarnation, & Garbage: Phase II*, Shelly Wyant's MaskWork, Etc. returns with Phase II of their work-in-progress. **AE, DC, MC, V.**

COYOTE CLUB—215 W. 76th St. (787-3100). 4/24: Five Chinese Brothers. 4/25: The Surreal McCoys. 4/26, 27: The Blue Chieftans. 4/28: Beth Travers and Night Train. 4/29: Great Red Shark. 4/30: Neal Black and the Preachers. Mon.–Thu. from 9, Fri.–Sat. from 10, Sun. from 8. **No credit cards.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 4/24: The Second Step. 4/25: Loup Garou. 4/26: The Surreal McCoys. 4/27: Timothea and the Po' Boys. 4/29: New Voices of Freedom. 4/30: Joan Osborne. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 4/26: Kieran O'Hare; Dave Abe; Zan McLeod, Myron Bretholz. Sets at 9 and 10:30. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 4/28: Astrud Gilberto. 4/29: Les Paul Trio. 4/30–5/5: The Lew Soloff Sextet with special guest Bill Evans. Tue.–Sun. at 8 and 10. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 4/28: Vladimir Shafranov with Bob Cranshaw. 4/29: Benny Green Duo with Christian McBride. 4/30–5/5: Al Grey Trio with Terri Thornton and Joe Cohn. Sets nightly at 6:30, 8, and 9:45. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 4/24: Hal Schaefer. 4/25–27: Hal Schaefer Duo. 4/28: Dave Berkman Duo. 4/29, 30: Nat Jones. **Upstairs:** 4/26 at 8: "One Man Band" with James Lecesne; followed by Sonny Preston at 10. 4/27 at 8: Jim Dawson; followed by Cabaret with Ellen Germaine, Doug Kleiman, Jack Simmons, and Rick Aviles. **AE, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 4/24: Mark Pender Band. 4/26, 27: Jerry Gonzalez. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 4/24: Nancy Marano with Eddie Monteiro. 4/25: "Mallet Madness." 4/26: Randa McNamara Quartet. 4/27: Dan Barrett's Swing Party. 4/28: Andy Tuck Trio. 4/29: Theo Bleckmann with Kirk Nurock. 4/30: Jazz series with Ken Peplowski and Junior Mance. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. Through 4/27: Pianist Carol Britto with Gary Mazzaroppi on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 4/24: Big Combo Series. 4/25: Ernest Dawkins; King 3. 4/26, 27: The Ordinaires. 4/28–30: The Corner Store. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 4/24: Johnny Heartsman. 4/25, 26: Junior Wells; Melissa Murray. 4/27: Big Duck. 4/28: Blues Jam with the Chris Carter Band hosted by Kenny Neal. 4/29: The Gregory Dennard Group featuring Reggie Woods. 4/30: Tout Le Monde featuring Kevin Harris, Tony Garnier, Cornelius Bumpus, Jeff Campbell, Kevin Hupp and others. Shows nightly from 9, except Sun. at 8. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). *A Celebration of Jelly Roll Morton and His Red Hot Peppers* with Terry Waldo at the piano. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bill and George Simon followed by Tropical Force Band. Thu.: Michael Bergman Orchestra. Fri.: Lou Anderson Big Band followed by Rick Hardeman and His Basin Street Six. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 4/25: Exene Cervenka, Steve Wynn, Gregson and Collister. 4/27: Steve Morse Band. 5/2: The Alarm. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 4/24: The Shane Gang. 4/25: The Machine. 4/26: The Party Dolls. 4/27: Mazarin. 4/28: Shaman with Tom Major. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 4/28: Yosuke Yamashita with Cecil McBee and Pheeroan Aklaff. 4/29: Music of Gil Evans played by the Monday Night Orchestra. 4/30–5/5, 7–12: Abdullah Ibrahim Dollar Brand with Ekaya. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 4/26, 27: Main Ingredient. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 4/25: Kenny Vance and Friends; The Chisel Brothers featuring Ron Pangborn and Thornetta Davis. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 4/24: Combo Limbo and Thrillcat. 4/25: Urban Edge and Alses Lorain plus The After Midnight Rock Jam hosted by BAC. 4/26: Mazarin. 4/27: The Memphis Soul Revue. 4/28: Robert Ross Band. 4/29:Gennero Held Thrall. 4/30: Comics as seen on Carson & Letterman. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Top of the Gate:** *Love Lemmings*, a satirical comedy revue, Wed.–Fri. at 8, Sat. at 7:30, Sun. at 3. 4/29: Toshiko Akiyoshi/Lew Tabackin 16-Piece Orchestra. **Downstairs:** 4/24–26: Orchestra Regional De Jazz. 4/29: "A Night of Flutes (Part II)" featuring Dave Valentin and his group, Eddie Zervigon y Orquesta Broadway with guest soloist Nestor Torres on flute. **Terrace:** 4/24–26: Ron Matthews. 4/27, 28: Ron Matthews Trio. Every Mon.: Raphael D'Lugoff Trio. Tue.: Daphne Hellman and Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 4/28: Mingus Dynasty Band. 4/29: The Vanguard Jazz Orchestra. 4/30–5/5: Marlon Jordan Quintet. **No credit cards.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 4/24: Bop (Harvey)/Bonedaddies. 4/25: Suns of Jubal. 4/26: Stereo MC's/Authority/Chucklehead. 4/27: Merl Saunders and the Rainforest Band; Joan Osborne. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. 4/24, 25: Ursula Dudziak & Co. 4/26, 27: Elements with Mark Egan, Danny Gottlieb, Gil Goldstein and Bill Evans. 4/28: Joe Beck, Lew Soloff 4 with Mark Egan and Matt Wheeler. 4/29: Roy Gerson and His Sizzling Swing Septet. 4/30, 5/1: Time Peace with Al McDowell. Sets start Mon.–Sat. at 9–10, Sun. at 8. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 4/27: Pianist Benny Green with Peter Washington on bass. 4/29–5/4: Guitarist Gene Bertoncini with Sean Smith on bass with Jeff Hirschfield on drums. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 4/24, 25: Toots & The Maytals plus Last Tribe. 4/26: Urban Blight. 4/27: Roomful of Blues. **AE, CB, DC, MC, V.**

TEXAS—10 E. 16th St. (255-8880). A new bar/restaurant featuring "A Little Country in the City" series. 4/27 from 9–midnight: Peach Fish Pie. **AE, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey,

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Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 4/28: Dave Hawthorne, Susan Jeremy, Al Romero, Bob Golub, Danny Curtis, Mike Eagan, and Scott Bruce. 4/29–5/5: Richie Gold, John Rizzo, Jim Mendrinos, Bob Golub, Al Romero, Scott Bruce, and Danny Curtis. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 4/24: Magicians Mark Mitton, Imam and Torkova. 4/25: Magicians Eric DeCamps, Torkova and Imam. 4/26, 27: Mentalist Gerry McCambridge, magicians Professor Baxter and Todd Robbins, comedian Jay Kirk, and pianist Rich Sanders. 4/30: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 4/28: Billiam Coronel, Frank Santorelli, Gabe Abelson, and Brian McKim. 4/30–5/5: Bill McCarty, Mike Eagan, Judy Gold, and Anthony Clarke. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. between 9 and 11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE SAVOY GRILLE—131 E. 54th St. (593-8800). Dine, dance or just listen to jazz at this supper club. Through 5/4: Vanessa Ruben. Wed.–Thu. 9–1:30 a.m., Fri.–Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 4/24: Unity 2; Skadanks. 4/25: Bill Lee and Mo' Betta' Quartet. 4/26: African Dance Party Loketo. 4/27: Samba Nova. 4/30: Franky Jackson's Soul Kitchen. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 5/12, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15, Sun at 3: Julian Clary, England's King of Camp. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 4/24–26: Trish Haskell Duo. 4/27: Clifford Prescott Trio; Diana Templeton with Paul Trueblood. 4/28: Richard Santino with pianist Christopher Berg. 4/29: Keith Crescente with pianist Daryl Kojak. 4/30: Susan Garson with Matthew Ward. **Piano Bar:** Every Sun. from 8: Charles Tichenor. Mon.–Tue. from 8:30: Buddy Barnes. Wed.–Sat. from 8:30: Charles DeForest. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 4/24: Joel Maisano; Jack Labow. 4/25: Ron Shelter's Musical Theatre Workshop; Rich Look. 4/26: Barbara Louis with Paul Trueblood; *Night of Nilsson*, musical revue. 4/27: Stand-Up comedy experience; "Always, Patsy Cline" with Rainie Cole as Patsy Cline. 4/28: The Stand-Up Comedy Experience. 4/29: Jack Labow; *Jason Brown's The New World*, musical revue. 4/30: Michael McAvoy; *Jason Brown's The New World*. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 4/24: Gotham City. 4/25: Marching To Euphoria; Raven Hall. 4/26: David & Maryanne; *Cafe Berlin*, revue. 4/27: Amsterdam & Price; Lori Kaye. 4/28: Gene & Mimi; *Life With Nappy*, play; Private Parts. 4/29: Wicked Trash; Five Card Draw. 4/30: Bran Marah; Snazz n Guffan. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 4/25: Molly Scates; Satin Dolls. 4/26: Kelly Wohlford; Annie Hughes. 4/27: Greta. 4/28: Joyce Lyons; Rohn Seykell. 4/29: Julie Halston; Bob Newkirk. 4/30: Loria Parker. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 4/25: Joanne Agresti. 4/26: Laura Teller; The Stand-Up Comedy Experience. 4/27: *Gonna Build A Mountain*, musical revue; Rubber Feet. 4/28: *Forgotten Broadway*, musical revue. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 4/24: Ralph D'Avanzo with pianist David Pearl. 4/25: Rick McKay with pianist Wes McAfee. 4/26: The Uptown Connection. 4/27: Judy Kreston and David Lahm. 4/29: Arthur Siegel. 4/30: Ann McCormack and Rob Rue with pianist Woody Regan. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 6/30: Singer-pianist Chris Barrett Celebrates Cole Porter, Tue.–Thu. 8–midnight, Fri.–Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring Nesmar and Karima, singers, dancers, musicians in "Harem Holiday". Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 5/11: Singer-actress Lainie Kazan. Shows Tue.–Sat. at 9 and 11:15. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **New York Room:** 4/28: Steve Ross. Shows at 8 and 10:30. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. *Forever Plaid*, Wed.–Thu. at 8, Fri. 8 and 10:30, Sat. 7:30 and 10:30, Sun. 3 and 7:30. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 5/11: Singer Iris Williams with *An Evening of Mostly Kern*. Tue.–Thu. at 9:15, Fri.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). Through 4/27: Singer-actress-comedienne Dixie Carter star of "Designing Women." 4/30–6/29: Bobby Short returns. **Bemelmans Bar:** Through 4/27, Tue.– Sat. 9:30–12:30 a.m.: Jazz singer-pianist Ronny Whyte. 4/30–6/29: Barbara Carroll. **AE, CB, DC, MC, V.**

EMBASSY SUITES—1568 Broadway at 47th St. (719-1600). **Fosse's:** *42nd Street and Other Music of the Night*, musical revue starring Mark Andersen and Linda Hartley. Shows Fri.–Sat. at 7 and 10:30. **AE, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and his trio, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–12:30 a.m. **AE, CB, DC, MC, V.**

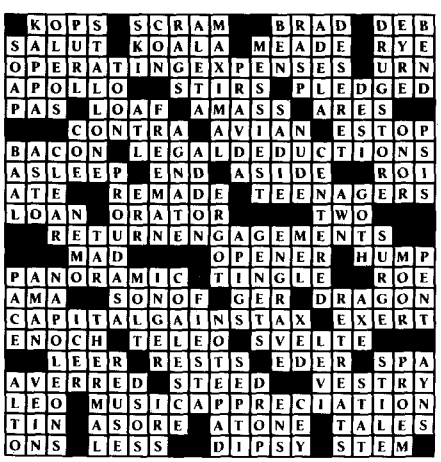
PIANO ROOMS

ELEONORA'S—117 W. 58th St. (765-1427). Elegant Italian restaurant. Singer/pianist Tommy Furtado plays Mon.– Tue. from 7:30. Singer/pianist Bobby Cole takes over Wed.–Sat. from 8. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring Janice Friedman's Jazz Trio every Tue.–Wed. from 9–1 a.m. Pianist Ernest McCarty with Alex Gressel on bass takes over on Thu.–Sat. A medley of pianists play Tue.–Sat. 5–9, Sun.– Mon. from 5–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES



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WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., April 24

2:00/WNCN—J. Haydn: Piano Sonata No. 38 in F; **Vivaldi:** Flute Sonata in a.

WNYC—The Minnesota Orchestra. **Mahler:** Sym. No. 2.

WQXR—Stravinsky: *Italienne*, Suite; **Rollig:** Horn Cto. No. 15 in D.

3:00/WNCN—Borodin: Nocturne Qt. No. 2; **Rameau:** Cto. Grosso No. 5.

WQXR—Mozart: Sym. No. 34 in C; **Poulenc:** Sonate.

4:00/WNCN—Handel: *Water Music*, Suite No. 3 in G; **A. Scarlatti:** Sinfonia No. 5 in d.

WQXR—J.L. Bach: Suite in G; **Gershwin:** *Cuban Overture*.

5:00/WNCN—Albinoni: Trumpet Sonata in D; **Vivaldi:** Wind Trio in G.

WQXR—Hebden: Cto. No. 6 in d.

6:00/WNCN—J.F. Fasch: Cto. for Clarinet in B-Flat; **Handel:** Cto. Grosso No. 1 in B-Flat, Op. 3.

7:00/WNCN—J. Haydn: Partita for Winds No. 44 in F.

8:00/WNCN—Mozart: Violin Sonata in B-Flat; **F. Benda:** Cto. for Flute in A.

WNYC—Prokofiev: Piano Sonata Nos. 5 and 6.

9:00/WNCN—Paganini: Cto. for Violin No. 1 in D, Op. 6; **Bach:** Violin Sonata in e.

Thu., April 25

2:00/WNCN—Vivaldi: Cto. for Oboe and Violin in B-Flat.

WQXR—Grieg: *Lyric*, Suite; **Handel:** Sonata in G for Two Violins and Continuo.

WNYC—The St. Louis Symphony Orchestra. **Weber:** *Freischütz*, Ov.; **Dvorák:** *Wild Dove; Noon Day Witch*.

3:00/WNCN—J.A. Benda: Cto. for Piano in b; **Marsh:** Sym. No. 4 in F.

WQXR—Beethoven: Piano Cto. No. 2, Op. 19; **Rossini:** *Semiramide*, Ov.

4:00/WNCN—Torelli: Trumpet Sonata in Five Parts in D; **J. Haydn:** Divertimento for Winds No. 15 in F.

WQXR—Holst: Suite No. 2 in F, Op. 28; **Mozart:** Sym. in E-Flat.

5:00/WNCN—Mozart: "Haffner" Serenade No. 7.

WQXR—Vivaldi: Cto. in G for Two Mandolins and Strings; **Dvorák:** *My Home*, Ov.

6:00/WNCN—Albinoni: Adagio in g; **Vivaldi:** Cto. for Strings No. 10 in b, Op. 3.

7:00/WNCN—Bach: Violin Sonata No. 6 in G; **M. Haydn:** Divertimento in D.

8:00/WNCN—M. Giuliani: Sonata for Violin and Guitar; **R. Strauss:** Duet Concertino.

WNYC—Prokofiev: Piano Sonata Nos. 7 and 8.

9:00/WNCN—Franck: Sym. in d; **Quantz:** Cto. for Horn No. 3 in E-Flat.

Fri., April 26

2:00/WNCN—Beethoven: Violin Sonata No. 4 in a, Op. 23; **Mozart:** Piano Sonata No. 16 in B-Flat.

WNYC—The St. Paul Chamber Orchestra. **Mozart:** Piano Cto. No. 24; **Haydn:** Sym. No. 88.

WQXR—R. Strauss: *Macbeth;* **Ravel:** Sonata for Violin and Piano.

3:00/WNCN—Offenbach: *Barcarolle*, "Tales of Hoffman"; **J. Adam:** Piano Sonata in E-Flat, Op. 6.

WQXR—Prokofiev: *Lt. Kijé*, Suite; **Mozart:** Six German Dances.

4:00/WNCN—Vivaldi: Cto. for Flute in g; **Rossini:** *Otello*, Ov.

WQXR—Haydn: Trumpet Cto. in E-Flat; **Rossini:** Qt. No. 6 in F.

5:00/WNCN—Molter: Cto. for Trumpet No. 3 in D; **Handel:** *Samson*, Sinfonia.

WQXR—Schumann: *Manfred Overture;* **Kabalevsky:** *The Comedians*, Suite.

6:00/WNCN—A. Scarlatti: Sinfonia No. 2 in D; **Corbett:** Trumpet Sonata No. 5 in E, Op. 3.

7:00/WNCN—Mozart: Piano Trio No. 6 in C; **Vivaldi:** Cto. for Bassoon No. 18 in C.

8:00/WNCN—Beethoven: Violin Sonata No. 1 in D, Op. 12; **J. Haydn:** Piano Sonata No. 49 in E-Flat.

WNYC—"Masterwork Hour." **Beethoven:** String Qt. No. 16.

9:00/WNCN—Borodin: *Prince Igor*, "Polovetsian Dances."

WQXR—The Paris Orchestra. **Mozart:** Adagio in E; **Martin:** Violin Cto. No. 2; **Brahms:** Sym. No. 1 in c, Op. 68. Conductor: Barshai.

Sat., April 27

10:00 a.m./WNCN—Mozart: Sym. No. 28 in C.

WQXR—Handel: Trio Sonata in D, Op. 5; **Copland:** *Rodeo*, "Buckaroo Holiday."

11:00 a.m./WNCN—Bach: Cto. for Two Violins in d; **M. Haydn:** Sym. in D.

WQXR—Telemann: Flute Cto. in G; **Haydn:** Piano Sonata No. 48 in C.

12:00/WNCN—Mouret: Rondeau.

WQXR—Mozart: Sym. in F; **Chopin:** Ballade No. 2 in F, Op. 38.

1:00/WNCN—Gershwin: Cto. in F.

1:30/WQXR—"Saturday Afternoon at the Opera Special." **Donizetti:** *Lucia di Lammermoor*. Cast: Hallin, Stjernquist, Hasslo, Saeden, Billingren, Silvall, Garellick; conductor: Cleva.

2:00/WNCN—W.S. Bennett: Sym. in g; **J. Haydn:** Cto. for Flute No. 1 in D.

WNYC—Prokofiev: Piano Sonata No. 9; Sonata for Two Violins.

3:00/WNCN—Mozart: Sym. No. 25 in g; **Schumann:** Concertpiece for Four Horns and Orch., Op. 86.

4:00/WNCN—Rossini: String Sonata No. 4 in B-Flat; **Vivaldi:** Flute Sonata No. 4 in A, Op. 13.

5:00/WNCN—Offenbach: *La Belle Hélène*, Ov.

WQXR—Schubert: Sym. No. 3 in D; **Schumann:** *Kinderscenen*, Op. 15; **Berlioz:** *Romeo and Juliet*, "Love Scene."

6:00/WNCN—W.F. Bach: Cto. for Harpsichord in f; **C.P.E. Bach:** Flute Sonata in a.

7:00/WNCN—J. Haydn: Cto. for Horn No. 2 in D.

8:00/WQXR—The Cleveland Orchestra. **Haydn:** "Bear" Sym. No. 82 in C; **Shostakovich:** Sym. No. 15 in A, Op. 141. Conductor: Sanderling.

9:00/WNCN—Saint-Saëns: "Organ" Sym. No. 3.

Sun., April 28

10:00 a.m./WNCN—Vivaldi: Cto. for Mandolin in C; **Handel:** Cto. for Organ No. 5 in F, Op. 4.

WQXR—Hummel: Grand Serenade No. 1, Op. 63.

11:00 a.m./WNCN—Beethoven: Piano Sonata No. 9 in E, Op. 14; **Corelli:** Cto. Grosso No. 7 in D, Op. 6.

WQXR—Handel: *The Faithful Shepherd*, Suite; **Copland:** Cto. for Clarinet and Strings.

12:00/WNCN—Mozart: Flute Qt. in D.

1:00/WNCN—The Chicago Symphony Orchestra. **Beethoven:** Sym. No. 5 in c, Op. 67; **Mussorgsky:** *Pictures at an Exhibition*.

WQXR—Foote: Suite for Strings in E.

2:00/WQXR—Schubert: Rondo in A for Violin and Orch.; **Ravel:** *Daphnis and Chloë*, Suite No. 2.

3:00/WNCN—Bach: "Brandenburg" Cto. No. 5 in D.

WQXR—Beethoven: Qt. No. 6 in B-Flat, Op. 18.

4:00/WNCN—Liszt: "Hungarian" Rhapsody for Orch. No. 3 in D; **J. Haydn:** Cto. for Piano No. 9 in G.

5:00/WNCN—Handel: *Water Music*, Suite; **Gossec:** Sym. in D, Op. 3.

6:00/WNCN—Verdi: *Aida*, "Grand March"; **M. Giuliani:** Serenata for Flute and Guitar, Op. 127.

7:00/WNCN—Schumann: Fantasy for Violin and Orch. in C, Op. 131.

8:00/WQXR—"Sunday Night Opera House." **Donizetti:** *Anna Bolena*. Cast: Sutherland, Ramey, Hadley; conductor: Bonynge.

9:00/WNCN—Kodály: *Háry János*, Suite.

Mon., April 29

2:00/WNCN—Enesco: "Romanian" Rhapsody No. 1 in A, Op. 11; **M. Haydn:** Divertimento for Oboe, Violin, and Bass in C.

WNYC—The Pittsburgh Symphony Orchestra. **Geniniani:** Cto. Grosso in g, Op. 3; **Mozart:** Sym. No. 29; **Stravinsky:** *Rite of Spring*.

WQXR—Mozart: *A Musical Joke;* **Vaughan Williams:** "Norfolk" Rhapsody No. 1 in f.

3:00/WNCN—C.F.C. Fasch: Cto. for Trumpet, Oboe, and Violin in E.

WQXR—Marsh: Sym. No. 4 in F.

4:00/WNCN—Copland: *Rodeo*, "Buckaroo Holiday"; **Vivaldi:** Cto. for Strings in C.

WQXR—Brahms: *Academic Festival*, Ov.; **Pergolesi:** Cto. for Two Claviers and Strings.

5:00/WNCN—Frederick the Great: Recorder Sonata in B-Flat.

WQXR—Ravel: *Tzigane;* **Myslivecek:** Sinfonia in F.

6:00/WNCN—Liszt: "Hungarian" Rhapsody No. 6 in D-Flat.

7:00/WNCN—Mozart: Flute Qt. in C; **J. Haydn:** Sonata No. 1 in E-Flat.

8:00/WNCN—Mozart: Sym. No. 21 in A; **Respighi:** *The Birds*.

WNYC—Prokofiev: Piano Sonata Nos. 9 and 10.

9:00/WNCN—Vivaldi: Violin Sonata in A.

WQXR—The Boston Symphony Orchestra. **Bartók:** Violin Cto. No. 2.

Tue., April 30

2:00/WNCN—Rimsky-Korsakov: *Snow Maiden*, Suite.

WNYC—"Vienna/Salzburg Festival. **Beethoven:** Piano Trio, Op. 11; **Mendelssohn:** Piano Trio in D; **Brahms:** Piano Trio No. 1.

WQXR—Hertel: Bassoon Cto. in a; **Sarasate:** *Carmen Fantasy*, Op. 25.

3:00/WNCN—Suppé: *Morning, Noon, and Night in Vienna*, Ov.

WQXR—Respighi: *Old Dances and Airs*, Suite No. 2; **Schubert:** Allegro in a, Op. 144.

4:00/WNCN—J. Haydn: Divertimento in E-Flat.

WQXR—Ravel: *Rapsodie Espagnole*.

5:00/WNCN—Gounod: *Funeral March of a Marionette*.

WQXR—Handel: Organ Cto. in F; **Schubert:** *The Magic Harp*, Ov.

6:00/WNCN—Vivaldi: Cto. for Two Violins and Lute in D; **Telemann:** Cto. for Oboe in d.

7:00/WNCN—Beethoven: Piano Trio No. 9 in E-Flat.

WQXR—Janácek: *Nursery Rhymes;* **Cimarosa:** Qt. No. 3 in C.

8:00/WNCN—J.K. Vanhal: Cto. for Two Bassoons in F.

WFUV—"A Box at the Opera." **Tigranian:** *Anush*.

WNYC—Rossini: Preludes, Theme, and Variation for Horn and Piano.

9:00/WNCN—Tchaikovsky: *Nutcracker Suite*, Op. 71.

WQXR—Honegger: Sym. No. 4.

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TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
25 WNYE
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A&E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., APR. 24

6:30 p.m.
TMC "Jury Duty Marathon." Counselor F. Lee Bailey is the host of this courtroom-movie extravaganza, even recommending his two favorite pictures to new lawyers. First up is **A Free Soul** (1931), with Lionel Barrymore playing a hard-drinking lawyer whose client is gangster Clark Gable. At **8:00, Adam's Rib** (1949), the prototypical battle of the sexes (Hepburn and Tracy). **Witness for the Prosecution** (1957) plays at **10:00**; it's one of Bailey's faves—a stunningly precise Agatha Christie drama with Marlene Dietrich, Tyrone Power, Charles Laughton, and Elsa Lanchester. Followed, at **midnight,** by Otto Preminger's **Anatomy of a Murder** (1959), with a cool Duke Ellington score and an even cooler James Stewart. Jury duty closes at **3:00 a.m.** with **Inherit the Wind**, in which Fredric March and Spencer Tracy go to the mat in a story based on the Scopes Monkey Trial.

7:00
AMC "French Affairs Film Festival" (a.k.a. "Gallic Hunks") continues. **Break of Hearts** (1935) finds struggling composer Katharine Hepburn marrying Charles Boyer—handsome, sure, but a famous conductor as well. Boyer again Thursday at **7:00 p.m.**, in **Back Street** (1941), the oft-made story of a married man who can't get a younger woman (Margaret Sullavan) out of his heart. **Flesh and Fantasy** (1943) concludes the affair Friday at **7:00 p.m.**; it's a three-part film about the supernatural, with Boyer as a circus star haunted by Barbara Stanwyck; Edward G. Robinson shows up, too, as do Betty Field and Robert Benchley.

7:30
11 **Jaws** (1975). For pure adventure, thrill, technical effects, and genuinely scary moments, this is all you could ask for. An Eastern beach community is terrorized as a shark dines in the neighborhood. With Roy Scheider, Robert Shaw, and Richard Dreyfuss. Steven Spielberg directed. **Jaws 2** (1978), playing Thursday at **7:30 p.m.**, is about what you'd expect—a bit washed out but still toothy at times. On the other hand, **Jaws 3** (not 3-D on TV; 1983), Saturday at **11:30 p.m.**, is virtually unrelated to the other two films and is pretty much a mess (shark runs amok in amusement park).

8:00
13 **. . . Talking With David Frost.** John Major, who's had quite a busy first several months as British prime minister, chats about the relations of his country and ours, and about the aftermath of the Gulf War. Also shown at **11:30** on 21.

21 **Moyers—"A Gathering of Men."** Bill Moyers takes a look at Robert Bly and the new men's movement.

9:00
13 **Championship Ballroom Dancing 1991.** The national championships of the Latin and modern divisions, with insight provided by Rita Moreno and Terry Leone.

USA **Ring of Scorpio,** Part 1. A new movie starring Jack Scalia and Catherine Oxenberg in a story of three women, betrayed by the same man, now seeking revenge. Part 2 is shown Thursday at **9:00 p.m.** Both parts play consecutively Sunday at **7:00 p.m.**

9:30
7 **My Life and Times.** A new half-hour series set in 2035, starring Tom Irwin as Ben Miller, an 85-year-old man looking back on his life—one full of chances taken, bets made, and thrills experienced.

BRV **Così Fan Tutte.** Mozart's delicious opera, performed by Sweden's Drottningholm Theatre. Also shown at **3:00 a.m.**

10:00
MTV **MTV Unplugged** (page 24). R.E.M., which began so humbly as a garage band in kudzu land, has completed the American Dream cycle—they've scored big, and now they strip their music down to bare-bones acoustic. With special guest and ex-dB Peter Holsapple. Also shown Sunday at **11:00 p.m.**

10:30
13 **Jon Hendricks: The Freddie Sessions.** Hendricks, while in the studio rerecording Miles Davis's "Freddie Freeloader," holds forth on the history of jazz and vocalese; Bobby McFerrin, Al Jarreau, and George Benson chime in. Also shown at **1:00 a.m.**

THU., APR. 25

1:45 p.m.
TNT **Detective Story** (1951). A driving and only slightly dated version of Sidney Kingsley's play about life in a New York City precinct house. Kirk Douglas, Eleanor Parker, William Bendix, and many others shine. William Wyler directed.

7:30
9 The **New York Mets** play the **Philadelphia Phillies** at Veterans Stadium. On Sunday at **2:00 p.m.**, the Amazins play the **Pittsburgh Pirates** at home, and Tuesday at **7:30 p.m.**, they play gracious hosts to the **San Diego Padres.**

8:00
4 **The Cosby Show.** The first of a two-episode special about dyslexia, which is estimated to affect more than one of ten Americans. Tonight, community-center counselor Theo comes to realize just why one of his charges has been so difficult. Part 2 to be shown next week.

13 **Die Kinder (The Children).** The fifth of six *Mystery!* segments, following the trail of abducted children. Stefan and Sidonie find evidence of a connection between Gunther Beck and Karin Muller. Also shown at **9:00** on 21, Friday at **9:00 p.m.** on 50, and Sunday at **9:00 p.m.** on 31.

BRV **South Bank Show: Steve Martin.** The reigning king of comedy looks forward (from the set of the recent *L.A. Story*) and back, to *The Jerk, All of Me*, and *Parenthood*. Victoria Tennant is present, as well. Also shown Sunday at **10:00 p.m.**

9:00
13 **Broadway Melody of 1940.** Norman Taurog directed, Fred Astaire and Eleanor Powell began the beguine, and Cole Porter wrote a batch of songs. Any questions?

10:00
2 For those who keep score, **Knots Landing** airs its 300th episode tonight. On it, a fire breaks out, trapping most of the guests at Val and Gary's wedding-rehearsal party.

12:30 a.m.
NICK **Dobie Gillis.** Mr. Pomfritt, who needs to pay back his debts, quits teaching and starts selling ice cream. Maynard and Dobie ruminate.

FRI., APR. 26

8:00 p.m.
4 **Lost Youth.** Bryant Gumbel and new *Today* partner Katie Couric anchor a news special about child stars and the road to ruin that so many of them have traveled.

8:30
7 **Dinosaurs.** ABC is clearly not infatuated with modern times. First, *My Life and Times* (see Wednesday), set in 2035; now this much-hyped new series of the late Jim Henson's design, set in the year 60,000,003 B.C. A family of moderately sophisticated dinosaurs (the Sinclairs) muse on everyday life as dinosaurs, taking especial pleasure at the silliness of early man.

9:00
13 **American Playhouse—"Signs of Life."** A fable about the inexorable change that's come to a small New England fishing town. It's the last day of a 90-year-old man's boat-building business, and he's not happy about it. With Beau Bridges, Vincent Phillip D'Onofrio, Arthur Kennedy.

SHO **Paris Trout** (1991). The new made-for-cable version of Pete Dexter's novel of race and murder in small-town Georgia in the fifties. Intriguing, if baffling. With Ed Harris, Barbara Hershey, and the dependably bizarre Dennis Hopper.

10:30
13 **Theater of the Palms.** Eighty-year-old puppetmaster Lee Tien-Lu leads the I Wan Ran puppet troupe.

11:30
21 Would five Bela Lugosi pictures in a row be enough? All right, then, here are six, beginning with **The Ape Man** (1943). At **12:35, Murder by Television** (1935); at **1:30, Scared to Death** (1947); at **2:40, Ghosts on the Loose** (1943); at **3:45, The Devil Bat** (1941); at **4:55, The Corpse Vanishes** (1942). Watch your back.

MIDNIGHT
13 **Austin City Limits.** Joe Ely is the kind of guy this show was made for—his fingernails click when (or if) he plays the pi-an-a. Foster & Lloyd perform, as well.

12:30 a.m.
4 **Latenight With David Letterman.** David welcomes Larry King, radio personality, and the eclectic Todd Rundgren.

DIS **The In-Laws** (1979). A perfectly pleasant comedy, with Peter Falk as a too calm CIA agent who gets other people into trouble and Alan Arkin as a panic-stricken dentist who always seems to be his victim.

SAT., APR. 27

1:00 p.m.
11 **Valley Girl** (1983). A shallow but consistently entertaining comedy. Julie (Deborah Foreman), a sweet but dumb high-school queen from the San Fernando Valley, throws over her boyfriend and takes up instead with a soulful-eyed punker from Hollywood (Nicolas Cage). With Frederic Forrest and Colleen Camp as Julie's parents.

2:00
SHO **Daryl Hall and John Oates Rock Tokyo.** If they say so.

3:00
11 A Molly Ringwald film festival, as it were. A double feature today, starting with **For Keeps** (1988)—Molly as a pregnant straight-A high-school student, dealing with the problems of marriage and parenthood. John Avildsen directed. **Sixteen Candles** (1984) plays at **5:00**; John Hughes's picture is goofy and charming with Molly as a lovestruck but fairly savvy birthday girl and Anthony Michael Hall as a redeemably ridiculous suitor. More Molly Tuesday at **8:00 p.m.**

MAX **Bridge on the River Kwai** (1957). David Lean's incredibly taut and consistent battle of wills fought between British prisoners and their Japanese captors during World War II. With William Holden, Alec Guinness.

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7:30
BRV **Champlin on Film: Richard Harris.** The L.A. *Times* critic probes the Man Called Horse (and a lot of other things—most recently, Oscar nominee). Also shown Sunday at **1:00 a.m.**

8:00
7 **"Crocodile" Dundee** (1986). The huge theatrical worldwide hit, with Australian Paul Hogan as a legendary outback adventurer whose exploits in the wilderness bring him international attention—in the person of beautiful journalist Linda Kozlowski. After he shows her around the outback, she shows him around Gotham. Winningly sweet.

11 The **New York Yankees** play the **Chicago White Sox** in the brand-spanking-new Comiskey Park.

A-E **Charley Varrick** (1973). Walter Matthau stars in the sharp and fast story of a small-time bank robber who ends up with Mafia money instead of the bank's. Based on John Reese's novel *The Looters*. Also shown at **midnight** and Sunday at **3:00 p.m.**

8:30
5 **Yearbook.** The real life and trying times of high-school students at Glenbard West. A girl's father forces her to break up with her boyfriend; an aspiring filmmaker has been chronicling his dating life; a freshman girl gets a chance with the older boy of her dreams.

9:00
13 **2001: A Space Odyssey** (1968). Apes, men, computers, the black slab, and the rebirth of man as a superior creature. Stanley Kubrick's gigantic, audacious sci-fi myth of the origins and development of intelligence is lumberingly slow yet slyly funny.

10:00
7 **Celebration of Country.** Tammy Wynette, Randy Travis, Ricky Skaggs, and a host of others give a country command performance for President and Mrs. George Bush at Ford's Theatre.

11:00
55 **Carnal Knowledge** (1971). A very funny and very sad film, directed by Mike Nichols and written by Jules Feiffer, with Jack Nicholson and Arthur Garfunkel as the college roommates who never lose their adolescent hang-ups and attitudes toward women and sex. With Candice Bergen, Ann-Margret, and Rita Moreno.

11:20
13 A double feature of Hemingway and war. First, **For Whom the Bell Tolls** (1943), the tense and moving Spanish Civil War story, with Gary Cooper and Ingrid Bergman. At **1:30, A Farewell to Arms** (1932)—Cooper again, as the World War I soldier who falls for a British nurse; with Helen Hayes, Adolphe Menjou.

2:00 a.m.
5 **One-Eyed Jacks** (1961). Marlon Brando is an outlaw out to get sheriff Karl Malden, who used to be his friend. The intriguing story drags a bit, but these two are so good it's hard to stop watching. Brando directed as well.

SUN., APR. 28

NOON
11 **Gotcha** (1985). A pleasant entertainment about a sweet-natured innocent from Los Angeles who gets involved with a very shady lady in decadent Europe. Not-bad spy stuff in East and West Berlin. With Anthony Edwards and Linda Fiorentino.

12:30 p.m.
4 A pair of first-round **NBA Playoff Games**, in living color.

HBO **One Man's War.** Anthony Hopkins stars in this HBO movie, based on a true story, about a man who spoke out and then, after the brutal death of his son, rebelled against General Alfredo Stroessner's violent repression in Paraguay. With Rubén Blades. Also shown at **12:05 a.m.**

3:00
5 **Mr. Mom** (1983). Michael Keaton is occasionally funny wearing an apron and revving a chain saw, and Teri Garr is a good ham. Together, they spruce up the tired story of a man getting fired, his wife going to work, and Mr. Mom taking care of the house and kids.

4:00
7 **ABC's Wide World of Sports.** A thirtieth-anniversary special, chronicling all those years of thrilling victories and agonizing defeats.

11 **War Games** (1983). It may be hokey, but it's scary, provocative, and fun, too. A high-school computer whiz (Matthew Broderick) manages to plug into a government computer, playfully launching Soviet strikes against Seattle and Las Vegas. When the government's computer reacts as if an *actual* strike were under way, the scares begin. With Dabney Coleman, Ally Sheedy.

6:00
11 **Mask** (1985). A brave, candid, unsentimental tearjerker of a film about a grotesquely disfigured boy (Eric Stoltz) who has been brought up in the middle of a free-living California biker community and who thus never suffers the burden of being treated as something special. Peter Bogdanovich directed; with Cher as the self-destructive but fiercely loving mother.

7:00
50 **Wonder Bar** (1934). A strange, often jarring musical set in the blurred nightlife of Paris, starring Al Jolson.

7:30
5 **Parker Lewis Can't Lose!** Not when Donny Osmond puts in a cameo, he can't.

8:00
13 **Nature—"The Cat That Came in From the Cold."** A sturdy farm in Northern Wales, and the cats and others who populate it during the winter months. Also shown at **9:00** on 21.

TBS **Lost Worlds, Vanished Lives.** A guided tour through the world of fossils, revealing secrets of the planet's progression. Sir Richard Attenborough does the honors. Also shown Monday at **11:15 p.m.**

9:00
2 **Shadow of a Doubt.** A new adaptation of Hitchcock's 1943 thriller (which Thornton Wilder co-wrote) about terrifying secrets and strained relations. This go-round stars Mark Harmon, Margaret Welsh, and Diane Ladd, with a cameo by Tippi Hedren.

4 **Switched at Birth.** Part one of a new mini-series starring Bonnie Bedelia, Brian Kerwin, and Ed Asner. A story about how two babies born in the small town of Wauchula, Florida, were confused and given to the wrong families, and the massive complications that ensued. Part 2 to be shown Monday at **9:00 p.m.**

13 **Masterpiece Theatre—"The Shiralee."** In 1953 Australia, a tough street fighter (Bryan Brown) is suddenly in charge of his young daughter as he looks for work in the outback. Also shown at **11:30** on 21 and Monday at **9:00** on 50.

TDC **Discovery Sunday: Memphis Belle.** You've seen Hollywood's version; now for William Wyler's classic documentary of the famed B-17 and its crew, the Flying Fortress that flew 25 missions in World War II.

HBO **Roger and Me** (1989). A bitterly funny and, as it turned out, fudged documentary about corporate heartlessness and urban folly. Journalist Michael Moore returned home to Flint, Michigan, in 1986, at the time of massive General Motors layoffs, and attempted to confront GM chairman Roger Smith and bring him to Flint to see the effects of what he had done.

9:30
5 **Top of the Heap.** A new sitcom with Joe Bologna as a father who, with his son, is always looking for get-rich-quick schemes, and Rita Moreno as the suave manager of the Rolling Hills Country Club.

10:30
9 **Risky Business: The Savings and Loan Scandal.** Joe Collum heads a Channel 9 team in an investigation of the local angles of the S&L crisis—who got what, how, and what it's going to cost.

MON., APR. 29

8:00 p.m.
5 **Die Hard** (1988). Trash, but extremely exciting trash. A group of thieves, led by a suave ex-terrorist (Alan Rickman), invades a Los Angeles office tower and takes the employees hostage. A New York cop (Bruce Willis), visiting his wife (Bonnie Bedelia), who is among the hostages, escapes and starts becoming the hero. John McTiernan directed with great moment-to-moment ingenuity.

11 **Stand By Me** (1986). A boy's pastoral adventure, beautifully directed by Rob Reiner, that accumulates deeper meanings as it goes on. A pensive twelve-year-old travels with three friends to find the body of a dead boy. Reiner captures the murky world of pre-adolescence and the thrill of the adventure. With Wil Wheaton, River Phoenix, Kiefer Sutherland; based on a novella by Stephen King.

13 **The Astronomers—"A Window on Creation."** Part 3 of 6—from the "Big Bang" to the "Great Wall," which is not in China. Also shown Tuesday at **9:00** on 21.

9:00
2 **Columbo and the Murder of a Rock Star.** Dabney Coleman plays a famous criminal attorney who's never lost a case but who knocks off his cheating rock-star girlfriend when she threatens blackmail. Peter Falk, rumpled and wise, takes care of things.

4 **Switched at Birth,** Part 2. See Sunday at **9:00 p.m.**

13 **The Shape of the World—"Pictures of the Invisible."** The fourth of six parts documenting the history of cartography. Also shown at **10:00** on 21 and Tuesday at **8:00** on 31.

31 **Critical Condition: Health Care Today.** This episode of the live call-in show explores city hospitals and the severe problems they now face.

A-E **The Girl in the Train.** Agatha Christie's story follows the dreary life of an investment broker (George Rowlands) as he meets the wild, beautiful woman of his dreams, who, of course, turns out to be quite mysterious.

TNT **Cat Ballou** (1965). Lee Marvin is very funny as a schoolteacher turned gunman in this Western send-up, which also stars Jane Fonda. Watch for Stubby Kaye and Nat "King" Cole as strolling minstrels.

10:00
13 **From the Bottom Up.** Barbara Jordan narrates a one-hour documentary that investigates how poor and working-class communities can keep afloat in the widening gulf between themselves and the wealthy.

TMC **Silk Stockings** (1957). Fred Astaire tries to thaw Cyd Charisse in a musical remake of Garbo's *Ninotchka*. The Cole Porter score—"All of You," "Stereophonic Sound"—is swell.

11:00
49 **American Pie—"Only in America."** A look at the more offbeat parts of our big country—a flying-saucer cult in California and West Virginia junkyard owners.

MIDNIGHT
TNT **King Kong** (1933). What else to say—this is tops. Fay Wray breaks the ape's heart (in color).

TUE., APR. 30

4:30 p.m.
HBO **The Magic Circus: Cirque du Soleil.** The French-Canadian circus is in New York now, but it won't be forever. This one-hour profile works well as either enticer or souvenir.

7:30
SHO **Orchestra!—"Brass."** The final segment of the trilogy in which Sir Georg Solti and Dudley Moore explore the workings of an orchestra. Tonight, the chutzpah of the brass section, as heard in Wagner and Berlioz.

8:00
5 **Jumpin' Jack Flash** (1986). Whoopi Goldberg in a comedy about a young woman with a dull job who accidentally becomes involved in international espionage. Penny Marshall's first directorial effort is fairly lame, saved in spots by Goldberg's shtick.

11 **The Breakfast Club** (1985). John Hughes begets the Brat Pack—Emilio Estevez, Molly Ringwald, Judd Nelson, Anthony Michael Hall, and Ally Sheedy are a batch of students spending Saturday in detention for vastly different reasons. They talk about themselves and their problems, and though sometimes the film is cloying and predictable, there are payoffs.

13 49 **Nova—"ConFusion in a Jar."** Behold the cold-fusion experiment and ask: unlimited, cheap energy, or a blatant hoax? Also shown at **9:00** on 21.

9:00
2 **The Accused** (1988). High-minded melodrama, saved by Jodie Foster's biting performance as an uneducated, foulmouthed girl who goes into a bar to have a good time, flirts a little, and gets beaten and raped by three men on a pinball machine. Kelly McGillis is the lawyer—condescending but fair-minded—who helps ensure that at least some justice is done.

13 **Frontline—"Who Pays for Mom and Dad?"** For even middle-class Americans, caring for their parents in old age is tremendously difficult.

3:00 a.m.
5 **Real Life** (1979). Albert Brooks's first feature, a comedy about a "typical" American family, doesn't work all the way through, but with Brooks and Charles Grodin, it never gets too unfunny.

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SPECIAL ADVERTISING SECTION

REAL ESTATE REPORT

SUMMER RENTALS

One month from the beginning of the summer season, real-estate professionals in the Hamptons report busy weekends as latecomers try to line up vacation homes. To date, realtors give the season mixed reviews, and some landlords are beginning to become flexible on price.

"The earlier you look, the more choice you have, but the later you look, the more bargains that can be found—if you're lucky," says Gordon Hamersley, manager of Douglas Elliman's realty office in Southampton village.

Some last-minute deals made before Memorial Weekend are likely to result in price reductions of 20 to 25 percent, according to John Stevenhagen of Real Estate Marketing & Auctions in Water Mill. But he cautions, "Those unwilling to compromise on accommodations should not waste any time leasing a property."

Although some of the finest properties are already rented, many remain, in all price levels, according to Ken Karakul, regional manager of Sotheby's International Realty, which has offices in the villages of East Hampton and Southampton.

For Southampton and east, season rentals for modest one-bedroom houses located north of Montauk Highway (some distance from the ocean beaches) begin at $6,000—but these are rare, Hamersley says. A typical rental runs between $12,000 and $25,000 for the season.

The choicest waterfront properties go for as much as $30,000 per week (or more than $200,000 for the season). These are elaborate homes near the heart of Southampton village with substantial beach frontage, fine antique furnishings, game rooms, tended gardens, swimming pools, and tennis courts. ●

JUST RENTED

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4 Bedrooms $25,000
2,500-square-foot contemporary house; 3 baths, pool, tennis court, hot tub. Memorial Weekend through Labor Day.
Broker: Westhampton Realty

Bridgehampton
5 Bedrooms $75,000
4,500-square-foot oceanfront house; 4 baths, large pool, 2 acres of land. July 1 through September 15.
Broker: Real Estate Marketing & Auctions

East Hampton
10 Bedrooms $65,000
10,000-square-foot 1920s mansion overlooking golf course; 7 baths, terraces, and landscaped grounds. Memorial Weekend through Labor Day.
Broker: Sotheby's International Realty

Southampton
8 Bedrooms $95,000
6,000-square-foot traditional house on Lake Agawam; 5 baths, pool, servants' quarters, landscaped grounds. Memorial Weekend through Labor Day.
Broker: Douglas Elliman

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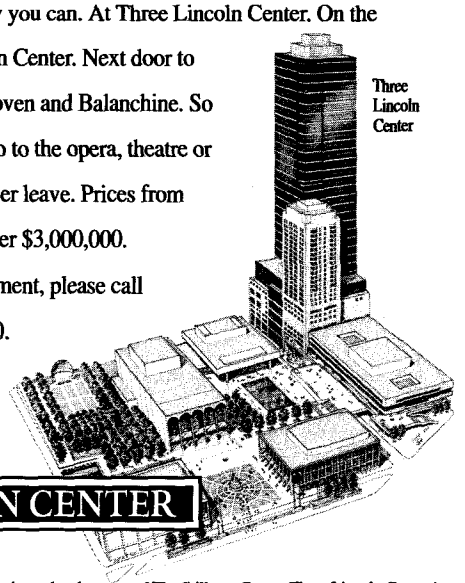

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Manhattan

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Huff House - Inn/Resort—4th generation owners. Secluded mtn beauty - SW Catskills, 2 hrs NYC. Tennis/Golf/Htd Pool/Trout Pond, exc food/wine. Seminars (90). Roscoe, NY. 607-498-9953. Open 5/3.

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HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Manhattan Referral Service[sm] selects a licensed therapist, specially trained to help with your problems. **212-439-0322**

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Looking For The Very Best Therapy?
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Free Phone Consultation And Referral.
Insur./Medicare Accepted. **212-439-4994**

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In your career/relationship/family. Short-term problem-solving therapy with empathic, licensed PhD. 20 yrs experience. **Insurance. Free consultation. 860-3800**

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Intuitive Comfort 212-686-3273

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Therapeutic Hypnosis—Weight, Smoking. Phobias. Sessions by PhD. 420-9017

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LOSE WEIGHT SENSIBLY
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NEW YORK's 1.6 million readers know a good value when they see one — so deliver your bargain to this ready market of sophisticated shoppers.

Call us at 212-643-6500 to place your ad!

Issue Date: May 6 On Sale: April 29 Ad Close: April 23

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New York Entertaining is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Denise Sisto or Christina Post for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Parties planned with your needs in mind.
No event too large or too small.
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HUNGRY **for Summer Entertaining, *New York's* 1.6 million readers are great hosts themselves. More than half the magazine's subscribers entertained an average of two times in the past month!**

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Not A Mean Bone—In this nice body. Jewish lady, 38, with warmth, good looks and brains, seeks outstanding husband and father material. Photo. 3965 ✉ ☎

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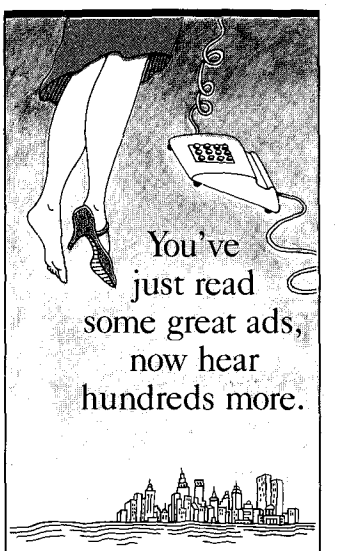

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Kind, Slim, Witty—Active brunette seeks upbeat, sharing man, 42-56. 3946 ✉ ☎

Israeli Male - Grad Student—34, 5'10", loves to travel and cook. Want slim, sexy, direct woman to love. 6124 ✉

Handsome Doctor—Ballroom dancer, warm, witty, kind, fun - likes theater, arts, wine, good conversation - would like to meet woman, 25-35, with beauty, brains and heart - to dance with for the rest of my life. Lessons included. Photo please. 9136 ✉

Pretty, Warm, Sensuous—Northwestern NJ, divorced Jewish lady, 46, classy, bright and caring, seeks a special man with charm, style and a great sense of humor, to share life's adventures. 3943 ✉ ☎

Very Pretty, Blue-Eyed—Professional, 32, Jewish, 5'5", outgoing, athletic, seeks handsome, intelligent male for love and laughter. Photo a must. 6085 ✉

Episcopalian With Buddhist Leanings—Tall, beautiful woman, 38, combines demanding career with time for Himalayan hikes, chairing a theater board and just having fun (with you?). Seeks considerate, passionate, professionally and emotionally well-grounded man. Note and photo please. 3954 ✉ ☎

Seeking An Upbeat Woman—Pretty, slim, sweet, bright and active, with style. Young-looking male, 39, 5'7", Jewish (nonreligious), good-looking, athletic, educated, adventurous, with appreciation of arts, career, friends and romance. Photo/note helpful. 9140 ✉

Terrific Duo—Me: slim, pretty, witty, wise, adventurous - seeking you: fabulous 50's-sensual 60's, well-educated, loving male - to live, love, laugh with. Note/photo. 9120 ✉

Pretty, Sexy Brunette—23, 5'4", athletic, seeks tall, handsome Jewish male, 25-32. Blond/blue eyes a plus! Photo. 3957 ✉ ☎

Existentialistic Young Guy—Leaving the Street to sail the world, seeks a confident, alluring mate. 3966 ✉

Sensitive, Secure, Successful—Professional, age 43, 5'11", 165, enjoys travel, daily exercise. Seeks slim, pretty, intelligent white female. Please send note/phone/photo required. 3969 ✉ ☎

Share My Opera Subscription—Attractive, bright, slim, South African-born Manhattanite, 40, with well-used Cuisinart. Seeks mature, intelligent, loving man with sense of humor, for Tanglewood weekends and the Sunday NY Times. 6139 ✉

First Offense—Virgin appearance on these pages for single, mature male executive with a zest for living. Manhattan dweller with grown children living out of town. Interests, apart from business, include music, sports, museums, travel. Seeking a warm, affectionate, outgoing female companion/partner/best friend, who is a sharing, caring person with good solid values. Come have lunch, cocktails or whatever with a nice guy who is a giver, not a taker. Phone with photo appreciated but not necessary. 6142 ✉ ☎

Fun-Loving Man—Attractive, 35, own business, financially secure, creative, likes the finer thing in life, 6', 180 - seeks special female, age unimportant. 3971 ✉ ☎

Black Female, 35—Seeks friendship of single gent, 33-43. 3904 ✉

50 At Its Best—Vivacious, attractive, cultured professional woman, slim, 5'7", witty, warm - enjoys the arts, travel, sports. Seeks accomplished, fun-loving, like-minded, available man for meaningful relationship. Photo/bio/phone. 9146 ✉

Are You The One?—Beautiful young widow, mid 50's, stunning redhead, incurably romantic - brains, beauty, breeding, financially secure - seeks vital, active, financially successful counterpart who almost gave up finding me. 3933 ✉

Free Agent—34, single Jewish male - seeks slim, dark-haired, single Jewish female, 28-36. Must enjoy the Mets, movies and music. Let's get the season off on a winning note! Photo/note. 3934 ✉

This Pretty, Petite Professional—Is a bit out of step. At 55, I still believe in love, loyalty, integrity and the joys of home life. If you're an attractive, achieving man who marches to the same drummer, send me a note and photo. You'll love my wit and laughter. 3944 ✉ ☎

Sophisticated, Urbane Gentleman—Single executive, mid 40's, great shape, athletic, cultured and sensitive. Residences in Manhattan, Palm Beach and Hamptons. Seeks lasting/permanent relationship with European or South American beauty, 26-34, college grad from good family. Please send note, returnable photo as well as phone. 3937 ✉

It's Never Too Late—For the joys of affection. Lovely, warm, NJ lady, well-rounded in all ways, Jewish. Wants an affinity to infinity with a tall, intellectual, 60 plus fellow who is able in every respect. 9143 ✉

Stunning Female Lawyer—Generous of spirit, kind of heart and sharp of wit; called "granny" by one and "brat" by some. Seeks sensational man (50's) for serious relationship. Note/photo. 6129 ✉

Brunette Wanted—A cute, successful Italian man, 28 - an old-fashioned romantic - seeks an attractive, active lady for working out, eating out and hanging out. Photo/phone. 6080 ✉

Upbeat And Slightly Offbeat—Tall, leggy and very attractive attorney, Jewish, 38, warm and witty, loves music and politics, the outdoors and the wee hours - seeking male best friend, 35ish-45ish, with sharp wit and kind heart, for lasting romance and the unknown. 9176 ✉

Very Good-Looking Blond—Slender, shapely, fit, successful, 45, seeks man for partner/friend/lover. 6127 ✉ ☎

Warm-Hearted Man—Handsome, successful, late 30's, with great sense of humor. Seeks woman with heart of gold for romance and lasting relationship. Photo/note/phone. 9133 ✉

Pretty, Vivacious, Educated—50ish female seeks accomplished, physically fit, loving man for a reciprocally caring, permanent relationship. 9157 ✉

Attractive, Unpretentious LI Female—With PhD (30), seeks Jewish male (28-35) who is an easygoing, honest, thoughtful professional who enjoys a low-key suburban life style. Send note/photo. 6111 ✉

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So You Read The Personals—For entertainment! Well, soon that pastime will interest you no more - when you meet this petite, vivacious, intelligent beauty. Adventure awaits you if you are a worldly, dynamic, successful, Jewish, 50-plus professional man or entrepreneur and want a fun-filled, caring relationship. Note/phone/photo. 6092 ✉

Man From Another Century—66, 6'3", secure. Seeks lovely lady for occasional dinner, walks, talks. Photo a plus. 9154 ✉

Beautiful Inside And Out—Lovely LI PhD seeks Jewish widower, 60-70, with warmth, intellect and heart. 6109 ✉

Heart Of Gold—Vibrant, caring and unpretentious. Attractive, slim, green-eyed Jewish female, 32, seeks an affectionate, honest, fun-loving guy who values commitment. Photo appreciated. 6130 ✉ ☎

Robin Williams Fan—40, pretty brunette - warm, bright, sincere, non-trendy. Likes classical and rock music, movies, bookstores, theater, beach, ballet. Seeks goodhearted, good-looking man with solid values. Photo please. 9141 ✉

Wanted: Female Dr. Watson—45-55, nonsmoker, to solve the mystery of life, love and happiness. Your Sherlock has half the clues and needs you to provide the other half. You are intuitive and love adventure. I have more than seven percent of the solution - do you? 6110 ✉ ☎

Very Unusual, Exotic Woman—Looking forward to meeting a rare and highly-evolved man, mature enough to appreciate a very sophisticated yet spiritually inclined woman. I'm nearly 40, beautiful, athletic and - though I'm financially very, very secure and an established designer - it has never been the focus of my life. You are honest, athletic, tall, financially and professionally successful and know that there is more to life. Height/weight/note/photo/phone a must. 6081 ✉

Coming To Las Vegas?—Very good-looking casino cocktail waitress - Ivy League graduate - wants to meet successful professional man, 35-65, for possible relationship. Note/phone. POB 93118-432, Las Vegas, NV 89193.

Tall MD—37, successful, soap opera handsome, seeks marital bliss with very attractive woman of high intelligence, integrity and interests in spiritual growth. Picture appreciated. 3960 ✉

Unforgettable, Pretty, Feminine—40, looking for a man who knows what life is all about. Reciprocity of course, photo essential. 9167 ✉

Jacqueline Bisset Look—Ivy-educated, cultured beauty - loves tennis. Seeks magnetic man, 27-43. Photo! 3978 ✉

Outrageous Brain Wanted—Wrapped by an outrageous body - that's tall, slender, curvy, trim and sophisticated, Christian, in her mid 30's - by tall, dark, handome, loving, eclectic male, fit, with irreverent sense of humor, mid 40's. Photo? 9166 ✉

Very Attractive Blue-Eyed Blond—Bright, warm, caring, athletic Jewish woman, 38. Seeks warm, kind, nice-looking man for marriage. Photo. 6113 ✉

5'7"/Pretty/Loving/Fine/Bright—Stable woman seeks social, cultured, interesting gent, 50 plus, for heart-warming romance, beach walks, winter escapes and happy couples' world. (Bayside.) 9139 ✉ ☎

Not Afraid Of Commitment—Solid man, tall, slim, sexy, 47 last week. Corporate presence, '60s values, no depts, one ex-wife, a few bucks in the bank, seeks honest, fit, monogamously carnal woman to be my partner. It's a nice dream, isn't it? What's yours? Photo welcomed. 3955 ✉

Ready To Take A Chance Again—Pretty, funny, slim, successful, Jewish, early 40's female seeks successful male counterpart, 35-50, to share tennis, beach, NY, travel, etc. Must love to laugh. Note/photo/phone. 9126 ✉

Very Pretty, Single Oriental Woman—Honest, secure, successful - seeks educated, supportive, single white gentleman: secure, honest, sincere, nonsmoker, 35-48, 5'5"-5'8", for a committed relationship. Phone/recent photo/note a must. 9129 ✉

Destiny?—Attractive, slim, shapely blond professional - loves outdoor sports, travel, fun. Thoughtful, unpretentious and ready for a new beginning with a divorced Christian male, 38-45. Note/photo; will exchange. 6093 ✉

Gentle Mystique—Professional woman, 36, with looks and brains - slim, Jewish. Seeks man with creative spirit, depth and heart. Photo appreciated. 6083 ✉

Refined, Kind, Pretty, 28—Hong Kong-American, MBA, seeks traditional professional male, 30-40. 9159 ✉

Successful Artist—Handsome male, 31, seeks slim Jewish woman. 9132 ✉

Attractive European—34, looking for attractive male, 24-34, for meaningful relationship. No reply without photo/bio. POB 2136, East Hampton, NY 11937

Warm, Handsome—Jewish male, 31, 6'2", JD/MBA, marriage-minded, seeks slim, highly-intelligent Jewish female in her 20's to share life. Photo please. 6090 ✉

Beautiful, Smart, Thin—31-year-old (looks 21) Jewish female, light hair, blue eyes, 5'3", Seven Sisters/Ivy League. Seeks well-educated, intelligent, professional 30-40-year-old male for serious relationship. Note/photo please. 6087 ✉ ☎

Close Your Eyes And Think Of Me—In the kitchen, working out, at a jazz concert, Knicks/Mets game - pretty, petite female looking for a 50ish, caring, sexy man. Phone/photo. 6088 ✉

Handsome, Successful, Witty—Professional Jewish businessman, 37, seeks beautiful, smart and sexy match in her 20's. Photo a must. 6086 ✉

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Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature, and ready for a permanent relationship, please consult with me. In the most confidential, personal way I will introduce you to the someone special you've been searching for.

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Petite, Lonely, Fun-Loving Female—Seeking professional male (45-60), interested in the finer activities of life, for friendship and romance. 9138 ✉

Handsome, Fit Executive—30's, seeks attractive, slim, petite woman for dining, dancing, tennis, pool and more. Photo/note. Box 584, Ossining, NY 10562

Slim, Sexy—"Older" woman seeks solid, available, 55-plus man. Photo. 3981 ✉

Black Lady - Any Nationality—35-45, desired by single Italian gentleman, for serious relationship. Queens/Brooklyn preferred. Note/phone please. 9158 ✉

Are You Ready—To meet a warm, sincere, funny, down-to-earth, petite Jewish woman, 38, who loves the outdoors (jogging, tennis, the country), travel, good company. You're Jewish, nonsmoker, 35-45, athletic, ready for lasting relationship. Note/phone. 3970 ✉ ☎

Handsome, Native New Yorker—31, 5'9", Italian descent, sincere but intense, into career/health/sports/music/family - am romantic. Seeks white female, Catholic or Christian, 23-36, pretty, intelligent, loving, honest - for a relationship, possible marriage. Photo and note. 9151 ✉

Let's Do It - Seeking Mr. Personality—Pretty, Jewish, 32-year-old female professional looking for an overall nice guy. I consider myself intelligent, humorous and quite caring. Would love to find the same in a Jewish man who would like to keep good company with me and my four-year-old. Note/photo. 6096 ✉ ☎

Wall Street Wasp—Early 40's, trim, athletic, East Sider, Harvard BA/MBA. Supportive, perceptive, affectionate. Loves music, dancing, literature. Seeks sophisticated, playful woman who is ready for committed relationship. 6097 ✉

Successful, Sane, Warm—Handsome man, 37, dislikes sporting events and avoided conversations. Loves travel and honesty for the sake of intimacy. Seeks intelligent and caring woman with secure personality for marriage. Note/photo please. Will send same. 6091 ✉ ☎

Stellar Woman—Seeking a "man for all seasons." For romance, laughter, good times and commitment. 58 plus. 9156 ✉

Beautiful, Upbeat Professional—40-something woman seeks intelligent, generous-spirited, churchgoing man. Not seeking a trophy life or to be a trophy wife. Widower with children serendipitous. Would love to share home cooking, Valentines, laughter and perhaps even an English mystery. If this sounds like you, send letter/phone/photo to: 3947 ✉

Pretty, Petite Jewish Lady—40something, seeks kind, sincere, attractive gentleman with zest for life (48-60), to share tennis, biking, dining, dancing, conversation and good times. Photo/phone. 6103 ✉ ☎

NJ Male—Handsome, successful, honest, down-to-earth, late 40's, 5'8". Looking for a wife - attractive, loyal, unattached Christian lady, 35-45. Please send note/phone/photo. 6104 ✉

Nifty 50's—Sleek elegance, vibrant 5'7" Jewish woman, college grad, financially secure - love tennis, bridge, golf and more. Seek active young 60's male counterpart - for fun, love and perhaps more. 9169 ✉

Pretty, Petite LI Lady—49, slim, 5'3", with style, class and brains, who is also down-to-earth and comfortable to be with. You are an attractive, successful, self-assured male, 49-59, who is looking for a relationship filled with love, laughter and romance with a very special lady. Photo and phone appreciated. 6105 ✉

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Sincere And Caring—45, handsome, opera lover and traveler. Seeks intelligent, attractive lady for love and commitment. Photo/note. 3945

Perceptive, Caring, Self-Assured—Tall, slim, athletic professional male, 40 years old, seeking lasting relationship with female, 30-40 years old. Photo. 6094

Seeking Older Woman—30-year-old, handsome, romantic investment banker, 5'9", seeking attractive and vibrant woman over 40. Phone/photo a must. 6116

Successful, Intelligent, Athletic—Male, 35, MBA with finance career. Enjoys tennis, golf, sailing, music, city nights, country weekends. Seeks warm, vivacious woman for lasting relationship of fun, passion and mutual growth. 9163

Love To Share—6'3", 49, 205, physically fit businessman who is very active - seeks tall nonsmoker - energetic, physically fit, sexy, passionate woman to share life's joys and sorrows. Photo a must. 6117

Slim Brunette—PhD - seeks man of warmth, wit, integrity, 35-48, for spring fun and a shared future. 3967

Like To Laugh?—Ski? Dine out? Movies? Are you an attractive female? Nonsmoker? 25-33? This Jewish male wants to meet you. Photo/phone. 3950

All Natural Ingredients—Honest, sincere, attractive, 5'7", 40's, successful businessman seeks pretty warm, loving lady, 35-45, for relationship based on honesty, respect, love. Phone/note/photo. 6107

Let's Fall In Love—Redheaded cutie, 5'7", easygoing, energetic, intellectually curious, slightly offbeat. Enjoys MBA, movies, the outdoors. Seeks stable, sincere man, 36-44, with good values, interested in a committed relationship. 6121

Engaging Artist/Professor—Single female, 40, 5'6", animal lover, seeks sentient, whimsical man, nonsmoker. 6099

Good-Looking, Good Guy—33, 6'2", 190, athletic, broad sense of humor, integrity, sensitivity and passion. Likes a variety of music, foods, movies, theater, mornings on weekends, days outdoors, evenings at home. Photo please. 9174

Let's Have Fun Together!—Single white female, 44, enjoys outdoor/indoor activities. Would like to meet open-minded male counterpart for mutual enrichment. Note. POB 464, Mt. Tabor, NJ 07878.

Blue Eyes, Natural Blond—38, tall, 120 lbs, chic, successful, stunning - with comprehensive beauty, seeking very successful gentleman with integrity and class, NJ/NY. 9175

Beautiful, Sophisticated, Slim Woman—5'5 1/2", early 50's, divorced. If you are interested in intelligence, charm, grace and possess same. Letter/photo. 1532

I Know This Is A Long Shot—Is it possible to find an honest, introspective, happy and extraordinary woman through the personals? You're very athletic, young (25-30), successful and beautiful. I don't want much, do I? I'm all of the above - honest! (But substitute 33, tall and very handsome.) Photo please. 9177

Kirk Douglas Look-Alike—Attractive attorney, 48, 5'10", who has appeared on radio and television, seeks a warm and loving relationship with a pretty woman, 28-40. Note/photo. 3958

CEO - Investment Banker—41, 5'10", 175, likes politics, theater, restaurants, charity affairs. Seeks very pretty, sophisticated lady for future together. Must be 30-35, 5'5"-5'8", 115-135. Nonsmoker. Note/phone/picture. 3968

Happy, Adventurous—Bright and beautiful 39-year-old with sparkling green eyes and a great giggle. Wide range of interests, athletic (skiing, tennis) and artistic. Enjoy ball gowns to blue jeans, ballet and bicycling. Well-read, Ivy-educated, investment banker-turned-capitalist. Seeks a warm, intelligent, successful man for permanent relationship. 3963

Reformed Musician And Philosopher—Now successful, unconventional Wall Street attorney, 39; attractive, loving, compassionate, athletic; desires caring wife, children. Photo/phone please. 6132

Terminally Adorable Guy—Irreverently reasonable, gregariously introverted, ridiculously stable, occasionally warped, frequently intelligent, athletically deluded, 38, Catholic. Seeks a beautiful, brainy, prankish woman to share theater, movies, hugs and laughs - but wont begrudge him the Mets, golf or the remote control. Note/photo/phone. 9179

Very Attractive Woman—Bright, honest, fun, loving, Jewish, 33 and ready for commitment. Desires attractive, sensitive, warm, secure, Jewish professional man, 30-43, 5'10" and over, in love with life. Photo a must. Note and phone. 6138

Culturally Literate Male—Successful professional, handsome, high achiever. Seeks career-directed female equal, 20's-30's, with brains and beauty. 9181

Do You Like Champagne At Sunset?—Horseback riding on a moonlit beach? Skiing downhill passionately, followed by snuggling up in front of a warm fire?... Tall, gorgeous, sophisticated woman who chooses a "Road Less Traveled" desires a truly extraordinary relationship. Only intelligent, honest, sincere man with integrity need respond. Photo/note/phone. 6140

Exciting, Personable, Spiritual—Intellectual, creative, sensuous 39-year-old PhD, Jewish male, hungers for sweet, sexy, stunning, warm and affectionate, spiritual, culturally aware woman for love, laughter and growth. Photo/note. POB 2059, Teaneck, NJ 07666

Striking, Exotic, Sexy White Divorcee—35, 5'5", smart, classy, warm, old-fashioned; likes traveling, sports, cooking and children. Seeks intelligent, successful, kind, strong, attractive gentleman to share love/life. Reply with photo. 6143

Green-Eyed Siren With Slip—Seeks Jersey prince, approximately 48, Jewish (nonreligious), with topsiders and/or boat. Appreciation of movies, casinos, bridge, dining out, monogamy and hugs a plus. 6042

Man, Professional, 39—Seeks level-headed, attractive woman, 30-32, to build/share family and future. I'm not bad-looking, I like a lot of things, and I'm good company. 9091

Warm, Pretty Blond—37, successful attorney, Protestant with traditional values, elegant yet down-to-earth, great sense of humor, upbeat, caring. Likes all types of music, skiing, the Mets, city/country life, literature, golf. Seeks professional or academic man of accomplishment, 37-47, single, stable, nonsmoker with similar interests. 9094

It Takes Two To Love—33, Jewish man from NJ seeks kind Jewish lady to be my wife, to share life together. Please send letter with interests and photo. 3903

Skeptical Of Self-Styled Stunners?—I'm a fairly athletic, not bad-looking woman - seeking a man, 35-45, who enjoys dancing, laughing, sports, music, theater. 3906

Never Thought I'd Do This—I'm pretty, intelligent, 31. Looking for a warm, handsome, 30-plus man to make me laugh. Note/photo. 4985

Manhattan/Westchester Widow—Nonreligious Jew - seeks truly free man who agrees that life past 60 should be filled with active sports, arts, travel and a new, caring relationship. Note/phone/photo please. 3908

Glamorous, Quintessential Lady—NYC, romantic, cultured, trim, warm, upbeat, emotional/financial security. Seeks fun-loving, tall Jewish gentleman, 50's, with same qualities. 9170

Feminist Mr., 57—Quests witty, active, Jewish, no-smoke Ms. POB 171, NY 10028.

Brainy Blond—Beautiful, leggy MBA, 34, seeks tall, handsome, intelligent, athletic, cultured, successful, professional NYC man. Photo. 6045

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A "Good" Man Is Very Hard To Find!—I'm very pretty/cute, petite, 30, Jewish professional, nonsmoker. Looking for a good: looking/listener/sense of humor guy, 28-35. So stop hiding! Photo please. 3902

Loving, Truthful, Intriguing—Man, 41, 5'10", thin, Jewish executive - enjoys painting, composing, films, ballet, long walks, deep talks. Seeks spirited female looking for a real friend. Photo/age. 3941

Seeking Man—55-65, attractive, refined lady looking for a companion. 3973

Dear Gorgeousness:—This tall, handsome, affluent and dynamic prince seeks a similar, European-bred counterpart, 30's, for the happily ever-after. Photo appreciated. 3905

Country Boy (Artist-Designer)—6'1", rugged, fit, dark beard - nice-looking plus warm. Ready to share garden, pond and old house...with pretty, thin, fit, creative 30's lady...who dreams of forever! Note/photo. 9117

Attractive, Voluptuous, Fit Female—Looking for unique, interesting man, 38 plus, with mustache, for fun. 9121

Virgin Islands Attorney—Frequent NY visitor, seeks permanent relationship with well-adjusted female (20-40, not too much makeup). I'm 38, 6'2", slim but muscular, solid practice, cottage on ocean, spiritual, liberal - enjoy serious literature, travel, eclectic films and music. 9172

Genuine Man—31-year-old, 6'4", trim, successful, handsome and independent. I run, jump, swim, sweat, get sore and sometimes run out of breath. You are a tall 'Ivory girl' who shares this passion for life. Let's enjoy it together forever. Pix and phone please. 9092

Beautiful, Jewish, Slim Professional—28, 5'7", seeks successful, caring male counterpart, 26-35. Photo/note. 9118

Gay Man—Youthful, sexy 42-year-old professional. Relationship type; healthy; handsome; recently divorced father (2-year-old daughter) - seeking return to gay life. Photo (required) and note to: 9104

Hard To Believe—An attractive, witty Jewish female, 28, journalist, must resort to this to meet an available guy with similarities. Photo. 9119

Challenging Green-Eyed Redhead—Looking for clever male counterpart, 39-49, sense of humor, ambitious, attractive and happy with life. Photo/phone/note. 9165

Male, Broad Shoulders, Strong Chin—Tender eyes, warm heart and passionate hands (31 years), seeks courtship with kind, generous Catholic woman of any age. Note/phone. 6082

Long-Haired Raven Beauty—With smoky eyes, seeks romantic, secure, family-oriented Jewish man, 30-38, to share love, life and fun. Send photo. 6115

Attractive, Fun-Loving Female—Looking for honest and fun man, 27-38, to begin friendship and turn into romance. Note and photo. 9083

Are You—A tall, Christian, educated male - looking for same qualities in a woman? Send note/phone. Photograph appreciated. 9082

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Dear "No Old Bachelors Wanted"—Box 3458. I missed the deadline for your advertisement in the 2/18/91 issue. Our values are in sync. Could you please write me?... The man with the golden heart. 6144 ✉

Golfer?—NYC female seeks 50-plus partner. Beginner to moderate. 3956 ✉ ☎

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Educated, Successful, Jewish—Men (35-55), invited to an intimate wine-tasting party - Sun., 4/28. Reservations. Also, one-to-one introductions by a PhD. **877-0723**

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Lady Loves Boats—Slim, shapely, loveable - enjoys country drives, moon light sails, Maine camping, trout fishing, good conversation, great kissing - seeks bright successful man, 45-60, ready for romance. 6145 ✉

Recently Bereft—Of one of my daughters. College teacher, 48, 6', slim, not too ugly, seeks woman similarly dented by life, to share grief, comfort. Sense of humor essential. 6098 ✉

Successful Lawyer—30, 6'2", slim, fit and very good-looking, seeks intelligent, attractive, tall woman, 27-33, who enjoys good books, classical music and museums. I'll spoil you rotten. Christian background preferred. Note, photo. 6122 ✉

Asian Beauty Sought—By white male - extremely handsome (GQ type), very successful, generous, early 30's, for lasting friendship. Age unimportant. Photo for response. 6044 ✉

39, Strikingly Pretty, Smart—Successful woman who enjoys life and like to laugh, seeks bright, attractive male, 35-50, to share the fun. Send photo, note, phone. 6137 ✉

Pretty, Blue-Eyed, Shapely, Jewish—914, smart, sugar/spice blend, 40's, dreams of warm man of substance, wit. 6084 ✉

Loving, Handsome, Single Jewish Man—Professional, 27, 5'8", fit, seeks attractive, loving, single Jewish female, 22-35. Note/phone/photo a must. 9137 ✉

Classy European Lady—Beautiful blond, 33, 5'7", slim, into travel, theater, tennis, skiing and more. Seeks special, tall, successful man. Photo/phone. 3935 ✉

Seeking Summer Passion—Lifelong romance with strong and adventurous man. I am an executive and a first-class lady, 41, slim, exceptionally attractive, playful, receptive to new ideas. Photo/note. 9152 ✉

Nitty Gritty Relationship—With humorous, successful man, 40-50, sought by witty, pretty teacher. 9173 ✉

Wanted: Genuine Family Man—Who's smart and sexy too. Very attractive, accomplished, Jewish professional woman, 5'6", 40's, slim, seeks sensitive, sophisticated lover for herself and delightable father for 4 1/2-year-old son. Like music, theater, books, hiking, beaches, travel, friends, talk? Are sane with a healthy dose of frivolity? Are between 45 and 55? Please apply. Let's talk, exchange photos. 6118 ✉

I'm A Michael Douglas Look-Alike—With residences in NYC, Westchester and FL. It's not that I'm without lady friends - I'm just ready for that special gal. If you're a classy, sexy, savvy, petite Christian lady, 32-36, up for fun and romance in the city, country and the tropics, with a special guy, RSVP with photo. 3931 ✉

Elegant, Erudite—Slim, beautiful, MD/scientist, 30's, lover of literature, opera, Manhattan walks and intelligent conversation, seeks secure, brainy, articulate, opinionated, handsome professional (33-40, 5'9" or over), who is unintimidated by a woman of independence and spirit. 6126 ✉

Warm, Honest Businessman—49, divorced, Jewish - seeks slim, attractive professional, 36-47, for permanent relationship. Photo please. 6101 ✉

Spring Is In The Air!—Strikingly attractive, vivacious, intelligent Jewish female seeks you. If you are a good-looking, intelligent, professional Jewish male, 38-43, who loves physical fitness, fine dining, theater, good times and is interested in a relationship, I'd like to hear from you! Photo/note/phone number. 6155 ✉

Handsome, Successful, Emabarassed—man. Yes, it is embarassing to say, but I am a handsome, rich, sensitive, moral, cultured, caucasian attorney. If you are below 42, smart, slender, pretty (sorry looks are important) and have high values, respond with photo - Box 762, Ridgefield, CT 06877.

Very Attractive, Blue-Eyed Exec—Single white male, 44, 5'10", 170 lbs, financially secure, with class, style and personality, seeks one very attractive female, 32-45, to enjoy the finer things in life with. Photo/note. 3940 ✉

Doctor, 30—Spent preceding years securing financial and professional future, now seeking someone to share it with. I am tall, handsome, European, cultured and serious, but in need of someone who'll be tolerant of lovable eccentricities. You are a single white female, 18-27, educated, attractive, self-sufficient yet with traditional values - and willing to relocate to Germany. If this means you, then please send photo/address/phone and a long letter about yourself. 1810 ✉

Good-Looking, Good Guy—33, 6'2", 190, athletic, broad sense of humor, integrity, sensitivity and passion. Likes a variety of music, foods, movies, theater, weekend mornings, days outdoors, evenings at home. Photo please. 9174 ✉

Bright, Funny Woman—Writer, 39, successful and sane, seeks NY-area, single man, 40-55, for real friendship and true love. I'm big, I smoke and I'm worth it. 3985 ✉

Writer With Pretty Smile—Tall, slender, 40's - has passion for collecting art and experiencing different cultures; seeks compatible, adventurous mate, attracted to the arts. Photo. 6120 ✉

Physician, 60—Seeks attractive, slender, single female, nonmsoker, under 45, who enjoys Manhattan dining and other city events. Recent photo appreciated. 9144 ✉

Come On Baby Light My Fire—Exceptionally attractive, 5'4", slim, hazel eyes, energetic, bright, spontaneous, 26, is looking for you: a successful Jewish man, full of life, 27-35, who enjoys sports, the outdoors, dancing, appetizers, cocktails, not a couch potato... Photo a must! 9185 ✉

Stop And Smell The Roses—Brainy, upbeat lady of wit seeks soul mate to swing down the lane, 55-68. 6150 ✉

Single Jewish Male—Polish-born, mid-60's, 5'6", slim, educated, no children, working, nonsmoker, healthy lifestyle, traditional values, worldly, linguistic, Manhattanite seeks slim, intelligent, nonsmoking Jewish female, (preferably European), 50's-early 60's. 9142 ✉

Writer With Pretty SMile—Tall, slender, 40's - has passion for collecting art and experiencing different cultures; seeks compatible, adventurous mate, attracted to the arts. Photo. 6120 ✉

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 705 BY MARY ANN MADDEN

From the Washington *Post:*

> NEWPORT BEACH, CALIF. Like an angry black cat, the 20-square-mile American Trader oil spill hunched off the southern California coast today, shifting and squirming and occasionally raking popular beaches with oily claws before pulling back.
>
> Same as Sandburg's fog, only oil.

Above, a clipping bonus: an extract from a newspaper and our comment. Competitors are invited to send us one clipping (or photocopy) from any bona fide journal or magazine (cite source) and append a brief exegesis.

Results of Competition 702, in which you were asked for original terms of venery. Our examples taken from James Lipton's "An Exaltation of Larks."

Report: Thanks. And thanks to your mother, too. Everyone entered. Two bases for elimination, then. (We had to start somewhere.) 1. Terms received in quantity, mostly verbatim, and 2. terms in the Lipton book. Do look at list of repeats below. Such watch. A proliferation of postcards. A legion of legibles. An inundation of ingeniousness. An embarrassment of . . . uh . . . yes.

First Prizes of two-year subscriptions to "New York" to:

A PLETHORA OF LISPERS
Anne Klein, N.Y.C.

AN OVERBEARANCE OF BROOD MARES
Mark Vinkenes, Falls Church, Va.

A MINGLING OF BROKEN VASES
Winnie Bale, Cayuta, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

A TENET OF PALINDROMES
Jack Rose, N.Y.C.

A HOTBED OF QUILTS
Suzanne Weil, N.Y.C.

A VENEER OF NEWSCASTERS
JoAnn Renfro, Kansas City, Mo.

And Honorable Mention to:

A MAGNUM OF P.I.S
Lauren Foley, Cranston, R.I.

A LITTER OF STRETCHER-BEARERS
Lisa Giordano, Madison, Ala.

A RIPPLE OF WINOS
Wendy Gottlieb, New Haven, Conn.

A NEARNESS OF EWES
Holly Thomis, Cambridge, Mass.

A BAND OF CENSORS
Grace Miller Roth, St. Louis, Mo.

AN EXECRATION OF DAMS
Adam Doyle, Burke, Va.

A RANK OF SKUNKS
Joseph Taormina, River Vale, N.J.

A STACK OF POLLUTERS
Jessica R. Rosenberg, South Bend, Ind.

A SHORTFALL OF DWARF-TOSSERS
Amy Secrest, Annandale, Va.

AN INDULGENCE OF YUPPIES
Louis B. Raffel, Northbrook, Ill.

A TROPE OF LITERATI
Don Hauptman, N.Y.C.

A BLOCK OF TAX ACCOUNTANTS
Richard Weiss, N.Y.C.

A PEC OF BODYBUILDERS
Alvin Easter, Minneapolis, Minn.

A COTERIE OF BASQUES
Jennifer Dent, N.Y.C.

A SECESSION OF STATEN ISLANDERS
Donald Minkoff, Far Rockaway, N.Y.

A BRACE OF PLEBES
Robert K. Christenberry, Red Bank, N.J.

A JAYNEMEADOW OF STEVEDORES
Mary Thomis, Providence, R.I.

A GAG OF CHIA PETS
Sara Kellner, Hamburg, N.Y.

AN ASSEMBLY OF DONKEYS
John J. Large, Philadelphia, Pa.

A BATCH OF UNMARRIED MEN
Mary Bransfield, Centerport, N.Y.

A SWELL OF DANDIES
Joan Savage, Waldwick, N.J.

A BROADCAST OF GNUS
Linda Giordano, Florence, Ala.

AN ODD LOT OF ECCENTRICS
Susan Catz-Wurtzel, Farmingville, N.Y.

A PAUSE OF PUSSYCATS
Mary Sprengel, Turnwater, Wash.

A POTPOURRI OF STONED KITTENS
Alfred Huey, Watkins Glen, N.Y.

A START OF JACKRABBITS
Gary Tutt, Duncanville, Tex.

A BUSHEL OF SOUND BITES
Dan Thomas, Beverly Hills, Calif.

AN APOLOGY OF DOVES
E. Stallworth, Willow Grove, Pa.

A DESPERATION OF DEMOCRATS
David McRae, Virginia Beach, Va.

A GUILD OF LILIES
Tracey Miller, N.Y.C.

A BRASH OF NEW YORKERS
Bernard Hamel, Holyoke, Mass.

A MAQUILLAGE OF MANNEQUINS
Dorothea Scher, N.Y.C.

A RUN OF TOURISTS
Alexander Sandler, Massapequa, N.Y.

A YAWNING OF BOARS
Maria Dobbs, Stone Mountain, Ga.

A SCOOP OF POODLES
John Foshee, Austin, Tex.

A COMPOUND OF KENNEDYS
Fran Peterson, North Hollywood, Calif.

A CREW OF MARINE BARBERS
Kimberly Wurtzel, Ithaca, N.Y.

A PANOPLY OF FLAUTISTS
Janet L. Hall, Chapel Hill, N.C.

A BONANZA OF CARTWRIGHTS
Jane Kretzmann, Vienna, Va.

A MOUND OF CANDY BARS
Lisa Finnegan, Jersey City, N.J.

A GOB OF SAILORS
Jack Labow, N.Y.C.

A HAGGLE OF SHOPPERS
Lester Cohen, Margate, Fla.

A LEVY OF RYE BREAD
Marilyn Crystal, Scarsdale, N.Y.

A PONDER OF POETS
Yvonne B. Lewis, San Francisco, Calif.

A SACK OF BARBARIANS
M. A. Schoenfeld, Astoria, N.Y.

A GROSS OF CHOCOLATE-COVERED GRASSHOPPERS
Ghislaine Bauernfreund, N.Y.C.
sp. ment.: Barry Oberfirst, Rockville Centre, N.Y.

A BLUNDER OF BUSES
Rita C. Knox, N.Y.C.

A SKEIN OF WOOLGATHERERS
Chris Ford, N.Y.C.

A HISTORY OF GIBBONS
Herb Martinson, Wheaton, Md.

A BANK OF TV EVANGELISTS
Henry Hooper, Coventry, R.I.

AN ARRAY OF CHANDELIERS
Milton and Rita Koven, Howard Beach, N.Y.

A TIER OF MOURNERS
Gary D. Thal, M.D., Brighton, Mass.

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A SWEAT OF INFORMERS
Louise Y. Garofalo, Bronx

A BAKER'S DOZEN OF TRISKAIDEKAPHOBES
Douglas Monaghan, Floral Park, N.Y.

AN ACCOMMODATION OF DESK CLERKS
Abe Abramowitz, Bayside, N.Y.

A STACK OF ROBERTS
Robert Flora, Putnam Valley, N.Y.

A CONSCRIPT OF CALLIGRAPHERS
Linda Hirschberg, Chestnut Ridge, N.Y.

AN ACRE OF CHIROPRACTORS
Mark Sandler, Massapequa Park, N.Y.

A TUN OF VINTNERS
Freki Greenblatt, Washington, D.C.

A LEAGUE OF OCEANOGRAPHERS
Brookhaven Town Law Dept., Medford, N.Y.

A NUMBER OF ANESTHESIOLOGISTS
Clem Berne, N.Y.C.; Tony Galai, Middletown, N.J.

A SACK OF PINK SLIPS
Colgate Salsbury, Baltimore, Md.

A CLUMP OF FOLK DANCERS
Viktor Blume, Sayville, N.Y.

A LASSITUDE OF COLLIES
Lars Pettygrove, Arlington, Va.

A SMATTERING OF ABSTRACT EXPRESSIONISTS
Ron Scheff, Boston, Mass.
sp. ment.: Terry Zheutlin, Chicago, Ill.

A FLOCK OF TEXTILE DESIGNERS
Lillian Cherensky, Metuchen, N.J.

A FENESTRATION OF PEEPING TOMS
L. A. Harper, Norwalk, Conn.

A HOST OF MAÎTRE D'S
Dodi Schultz, N.Y.C.

A UNIVERSE OF HAIKU POETS
K. D. Wurtzel, Ithaca, N.Y.

A BASSINET OF FISHWIVES
Martha W. Berzon, Chicago, Ill.

AN EJACULATION OF SEAMEN
Jeffrey Staff, Plymouth, Mass.

A CLIP OF FILMMAKERS
Esther W. Schraub, Brooklyn

A CARTEL OF CELLULAR-PHONE MANUFACTURERS
Kelly Huffman, Portland, Ore.

A CLUTCH OF AGENTS
J. Bickart, Washington, D.C.

A PILE OF CARPETS
Mary Elizabeth Luebke, M.D., N.Y.C.

AN INCONCEIVABILITY OF EUNUCHS
Laurie Foust, Isla Vista, Calif.

A GALAXY OF LIZZIE BORDENS
Michael Steinberg, Teaneck, N.J.

A PAUCITY OF SPOTTED OWLS
Frank A. Klick, Chicago, Ill.

A DIVISION OF CELLS
Gary Berger, Maplewood, N.J.

A BEARD OF PHILANDERERS
Holly Redell, N.Y.C.

A LIST OF TOSSPOTS
Vicki Drucker, Plantation, Fla.

A DRIFT OF DAYDREAMERS
Ola Elting, Hudson, N.Y.

A QUIBBLE OF SIBLINGS
Cheryl Blatt, North Brunswick, N.J.

A LINE OF COCAINE ADDICTS
Les Greenblatt, Washington, D.C.; Kathie Kiszka, Waltham, Mass.

A LAPSE OF CATHOLICS
Stuart G. Itzkowitz, Grosse Pointe Park, Mich.

A BASTA OF FIATS
Joseph A. Pugliese, Vallejo, Calif.

A MEDLEY OF LOUNGE SINGERS
Jeff Tenzer, N.Y.C.

A BUSHEL OF REPUBLICANS
David A. Schecter, Santa Monica, Calif.

A GRATITUDE OF GIANT SEA TORTOISES
Marc Doyle, Charlottesville, Va.

A PAN-ANGLICANISM OF BRADSHAWS
David G. McAneny, Newtown Square, Pa.

A PLETHORA OF PLURALS
Maria G. Holzer, Staten Island, N.Y.

A BUNCH OF CLICHÉS
Anthony Hope, Washington, D.C.

Plus:
A brace of orthodontists. A rash of dermatologists. A chain of lynx. A gaggle of censors, comedians. An amalgam of dentists. A cast of orthopedists. A slew of retired hit men. A box of pugilists. A concert of yes men. A flash of paparazzi. A bunch of florists. A sum of adders. A set of hairdressers. A herd of otologists. A lot of: salt, Realtors, parking attendants, auctioneers. A column of architects. A ring of jewelers. A great deal [sic] of used-car salesmen. A queue of actors, pool sharks. A horde of misers. A cache of kangaroos. A club of gaolers. A brood of pessimists. A string of violinists. A corps of apple polishers. A bundle of neurologists. A mass of Bostonians, clerics. A row of oarsmen. An indifference of waiters. A battery of vampires. A corps of morticians. A pack of smokers. A teem of cats and dogs. A pride of gays. A clique of photographers. A lode of miners. A clutch of: auto mechanics, pursers, lechers. A brace of suspenders. A sack or a passel of quarterbacks. A stack of librarians, bimbos. A claque of tap dancers. A convention of traditionalists. A score of composers. A row of fish eggs. A glossary of lipsticks. A horde of retired prostitutes. And a gourp of dyslexics.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 705, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by May 3. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the June 3 issue. Out-of-town postmarks are given three days' grace.

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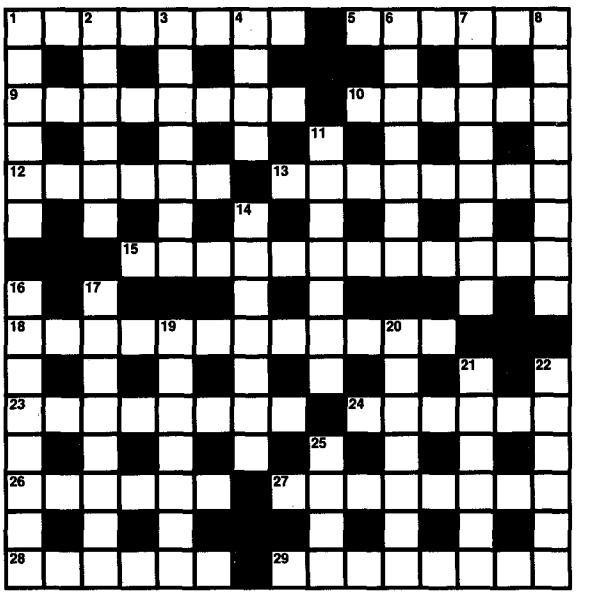
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Promissory note held by football team? That's false! (8)
5 Cites analysis of about five hundred orders. (6)
9 A rider returned, whipped and a bit wet. (8)
10 Embarrassing situation manifested in tic or nervous titter. (6)
12 Help to ban eel tormenting. (6)
13 Merriment—you need it in term-time. (8)
15 Nautical trio at sea in a manner of speaking. (12)
18 Stress condition of three in sauna. (12)
23 Present cross breed of cattle. (8)
24 Privy to unfortunate Coca-Cola company dismissal. (6)
26 Incentive to reject the draughtsman? (6)
27 Secures cover for flight. (5-3)
28 Way-out Pole leading Russian boy back. (6)
29 Suddenly became swollen and stooped, with internal complaint. (8)



DOWN

1 My set's activated by this method. (6)
2 Free of charge. (6)
3 Man could be thus described. (7)
4 Customs applications. (4)
6 I ring about play and exhibition. (7)
7 Shrewd-sounding Scots relatives in the vessel. (8)
8 A fish without its own means of defence may be lost. (8)
11 Exploits of Union leader captivated by young ladies. (7)
14 Sniggers when there are rows about race. (7)
16 Like an insignificant town with unique source of power? (3-5)
17 Mule we start to ride is one that digs in. (8)
19 Bears finding a fine way of crossing water to the Pole. (7)
20 Hostility, with double misfortune engulfing West. (3-4)
21 River plant. (6)
22 The tin acted like this when open. (6)
25 A case of pins and needles. (4)

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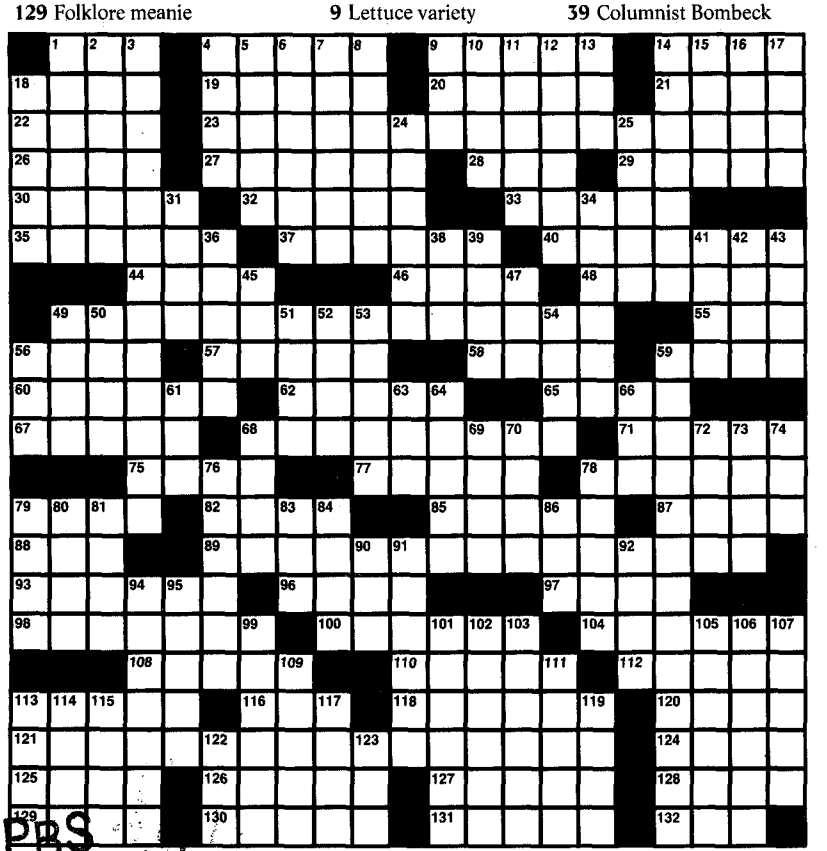
'IT COULD BE WORSE' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Derek and Peep
4 Get lost!
9 —— de menthe
14 Old Glory
18 Ormandy's successor
19 Chicago airport
20 Cowboy flick
21 Altar procedure
22 Most-used metal
23 Tormentor of Ichabod Crane?
26 Whip
27 More snoopy
28 Chop down
29 Do penance
30 Manuel de ——, Spanish composer
32 "Itch" year
33 Mow again
35 Orator's forte
37 Notorious marquis
40 Kitchen alcove
44 Lab sci.
46 Routine state of affairs
48 The pits
49 Nursery-rhyme pursuers?
55 Kind of profit
56 Taft territory
57 Mrs. Helmsley
58 Resident of 72-Down
59 Use a kiln
60 Analyzes grammatically
62 Architecture style
65 Hollywood's "Elephant Boy"
67 Haircut discard
68 Sherman's remark?
71 Far from slim
75 Songstress James
77 Shoulder covering
78 Soup additive
79 Begin to wake
82 Northern capital
85 "Cloister and the Hearth" novelist
87 At hand
88 Start of the Lord's Prayer
89 1954 Hitchcock film?
93 Humbled
96 Bosc, for one
97 Bric-a- ——
98 Certain classifieds
100 Gave a rating
104 Disclose, as knowledge
108 Deplete a supply of
110 Skunk's colleague
112 French lane
113 "—— no questions . . ."
116 Ideology
118 Blood deficiency
120 Basics
121 Fairy-tale authors?
124 Give up the job
125 Postman's load
126 Ranch in "Giant"
127 Ancient harps
128 Refs
129 Folklore meanie
130 Egyptian dam
131 Jalisco January
132 Antipole of WNW

DOWN

1 Bag material
2 "Lawrence of Arabia" star
3 One rat?
4 Herr's heir
5 Utter disorder
6 Upped the ante
7 Get in
8 Confused brawls
9 Lettuce variety
10 Allergy symptom
11 Kin of chloroform
12 How the cats talked
13 Blow it
14 Worried oneself
15 VIP's auto
16 —— impasse
17 Heredity element
18 Provokes vexation
24 Verdi opera
25 Turkish-bath's relative
31 Feel rheumatic
34 The movies, formally
36 Cobblers' concerns
38 Medic
39 Columnist Bombeck
41 One of the Turners
42 Difficult hike
43 Borgia in-law
45 Former Mlle.
47 "Home, Sweet Home" opener
49 "—— she blows!"
50 Put on the payroll
51 "Star Wars" oldster
52 —— about (circa)
53 City of Light
54 Barrel
56 Choose
59 Medieval epidemic?
61 Part of i.e.
63 Somewhat: suffix
64 A Cugat wife
66 Halloween greeting
68 "Why —— Born?" (Kern song)
69 Washstand pitcher
70 Chowder ingredient
72 First address
73 Smelting debris
74 Eternal: poetic
76 Walk like a tot
78 Silent Pola
79 Rise sharply
80 Toothpaste container
81 Persia, today
83 Once across the pool
84 Cassini of fashion
86 Provide with a sound track
90 Damage
91 Noisy quarrel
92 Vasco da ——
94 Miss one's step
95 Shoehorn, e.g.
99 Executives' enclaves
101 Bay of western Ireland
102 Waugh or Keyes
103 Affecting modesty
105 Stamp books
106 Cook's formula
107 Campus ordeals
109 Bah!
111 Race clock
113 Air, for short
114 Catch fly balls
115 Actor Dullea
117 Prefix for physics or morphosis
119 Retort to "are not!"
122 "I haven't seen a crocus —— rosebud"
123 Wasn't colorfast



PBS 2117

Solutions to last week's puzzles appear on page 121.

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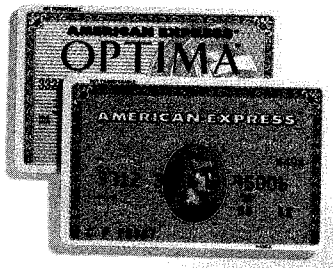

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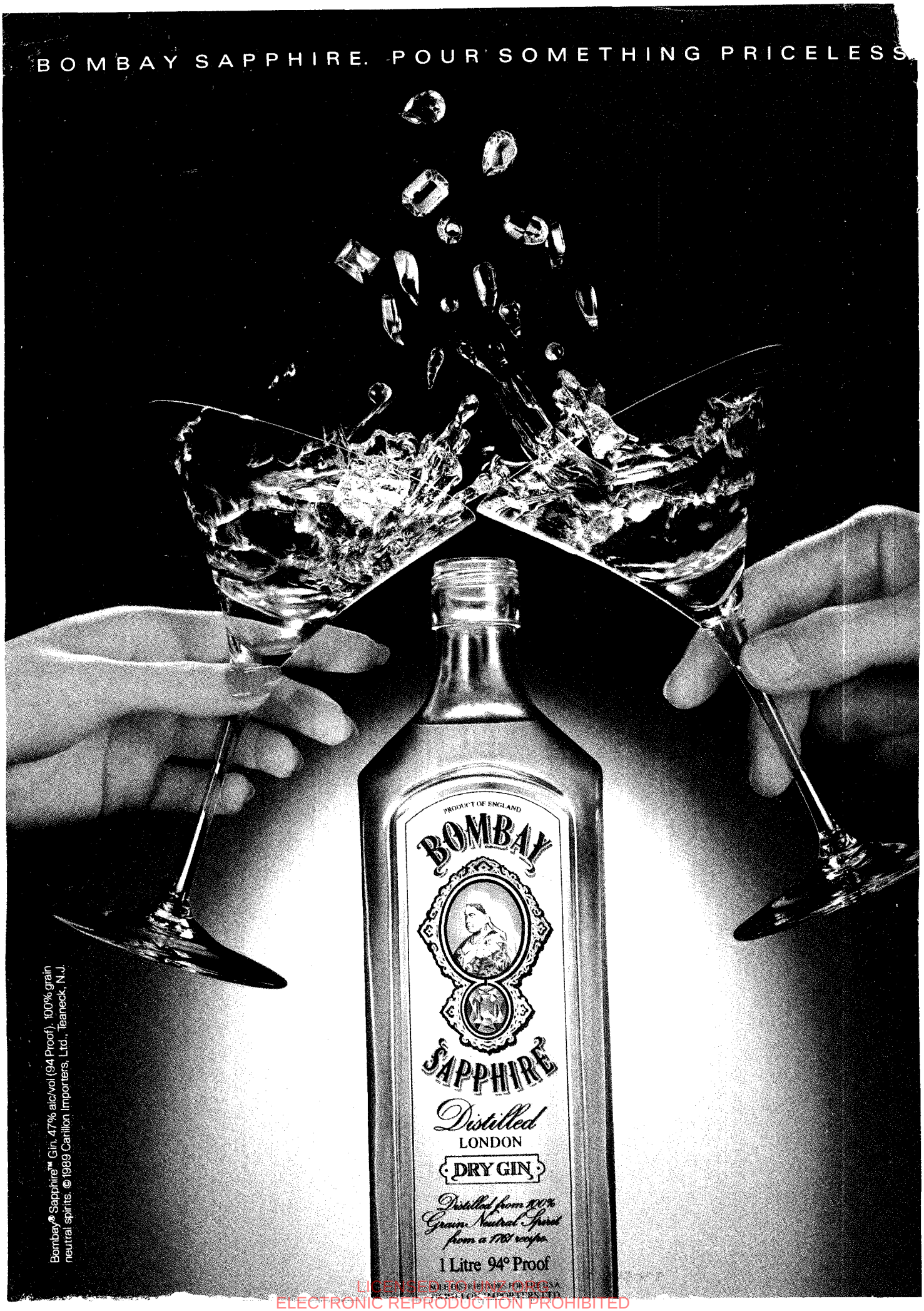

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